Kine Weekly

DIRK BOGARDE
Soon: "The Angel Wore Red"

MARLON BRANDO
Soon: "Mutiny on The Bounty"

LESLIE CARON
Now: "Gigi"
Soon: "The Subterraneans"

GLENN FORD
Soon: "Cimarron" & "The Four Horsemen of the Apocalypse"

AVA GARDNER
Soon: "The Angel Wore Red

LAURENCE HARVEY
Soon: "Butterfield 8" and "Spinster"

JACK HAWKINS
Now: "BEN-HUR"
Soon: "Spinster"

JUDY HOLLIDAY
Now "Bells Are Ringing"

GINA LOLLOBRIGIDA
Soon: "Go Naked in the World" & "Where the Hot Wind Blows"

SHIRLEY MacLAINE
Soon: "Spinster"

DEAN MARTIN
Now: "Bells Are Ringing
Soon: "Ada"

STEVE REEVES
Now: "Giant of Marathon"
Soon: "Morgan the Pirate"

MARIA SCHELL
Soon: "Cimarron"

ELIZABETH TAYLOR
Soon: "Butterfield 8"

New Rave! **GEORGE HAMILTON**
Now: "Home From The Hill"
Soon: "Where The Boys Are"

New Rave! **GEORGE PEPPARD**
Now: "Home From The Hill"
Soon: "The Subterraneans"

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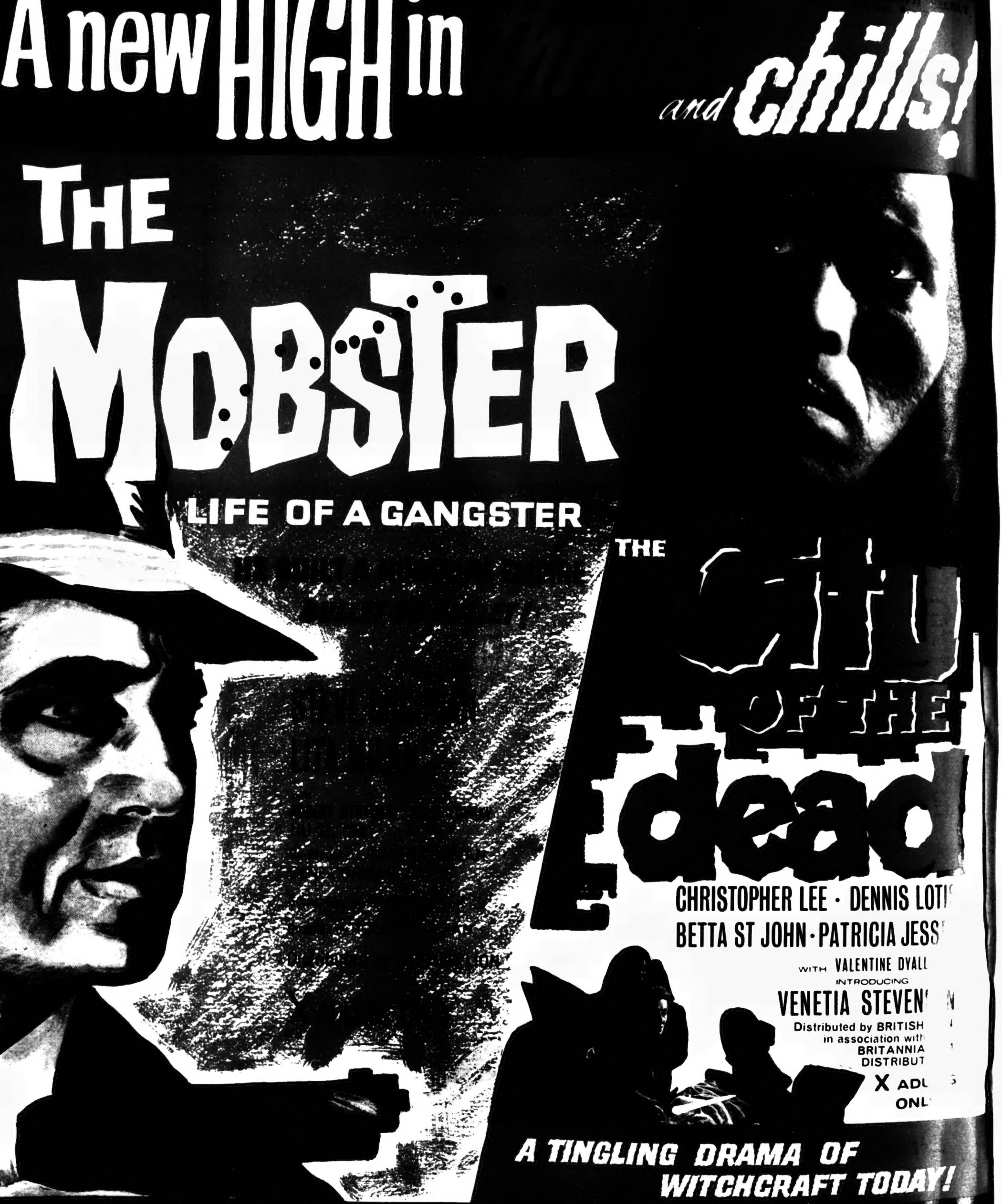

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BETTA ST JOHN · PATRICIA JESS

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No. 2,766 **Thursday, October 6, 1960** **Vol. 521**

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Lyons Maid

NEWS HIGHLIGHTS . . .

New appointment for Ivor Smith

IVOR SMITH has relinquished his appointment as director of operations of CMA to take over responsibility for the operation of The Rank Organisation's ballroom, dance studio, live shows and tenpin bowling activities. The change has been prompted by the growing importance of the Group activities in the field of public entertainment, apart from motion pictures.

Mr. Smith retains his seat on the board of CMA and will also join the board of Top Rank Bowling, of which he will be appointed general manager. It is not intended to fill the appointment of CMA director of operations.

Announcing this, The Rank Organisation states that L. B. Fancourt retains his position as controller of ballrooms and live shows, with responsibility to Mr. Smith. Terence Wright has been appointed personal assistant to Ivor Smith. P. Hoare replaces him as manager of the Victor Silvester Dance Studios.

Gala goes into production

THE GALA group has entered British production with a three-picture programme as a preliminary to launching into co-production with overseas associates next year.

Kenneth Rive told the KINE. that the three pictures will be wholly financed from the group's own resources and will be made by a new company Galaworldfilm Productions.

The first film in the initial programme, "During One Night," was started at Walton on Monday. As soon as this is completed it is intended to start immediately on the second, tentatively titled "38-26-36." The third subject is now in preparation but details were not disclosed. The budget for the three pictures is between £130,000 and £140,000.

Boxer to build British studio

A NEW two-stage studio, to cost £150,000 is planned at Greenford, Middlesex, by William Boxer, managing director of Empire Films of South Africa.

This project is being developed to provide production facilities for the London branch of Alexander Films, an associate company of Empire Films, which Boxer is setting up here to produce commercials and programme material for television.

The studios, Boxer stated, would also be available for feature production work.

Cinema carbons to cost more

A FIFTEEN per cent. increase in the price of cinema carbons, except low intensity carbons which remain unchanged, has been announced by the carbon manufacturers.

They state that the rise has been brought about by the continual rise in the cost of labour, raw materials and production in general, coupled with the marked decline over the past three years in the number of cinemas.

Full details of the new prices which came into operation on September 26, can be obtained from the equipment supply houses.

Drive-in cinema for Doncaster ?

PERMISSION for a drive-in cinema to be provided on land covering some 14 acres at Doncaster racecourse is being sought by Donald Cottage and Co., Ltd.

Doncaster Racecourse committee is considering the application, but before making a decision it will seek views of local cinema managements.

BFPA CONSIDERS MEMORANDUM ON X PICTURES

THE volume—and implications—of X film production was due to be considered by the BFPA general council at its meeting yesterday.

Members discussed the matter when they considered a memorandum drafted at the last CEA general council meeting calling on producers to heed the dangers of too many X films.

The CEA pointed out it was not seeking to interfere with the making of X films of merit which rely on mature and adult themes, but called on all producers to "pay great heed to the following basic points."

Criticism

Points general council made included: (a) Cinemagoing was a form of mass entertainment and the industry could only survive if everything possible was done to avoid public criticism which affected attendances.

(b) Cinema patrons wanted the standard of outlook and behaviour in films maintained for themselves and their children.

(c) During recent years the number of X films had substantially increased at a time when product has been in short supply. The CEA realised that exhibitors had to include a higher proportion of X films in their programmes, but a number of these films had undoubtedly offended against the standards required by the public when they were shown on general release instead of in specialised houses.

Profitable

(d) Although in some situations exhibition of X films on general release had proved profitable their continued exhibition would, in the long run, discourage and drive away the family audience on whose support the cinema business was originally built up.

The CEA therefore asked producers, in future, to concentrate on making films of family entertainment value for general release and to avoid themes and incidents that are offensive "to the reasonable tastes and standards" of the family audience.

BFPA general secretary J. P. H. Walton said on Tuesday: "The views of the CEA have obviously been very carefully and seriously drawn up and they will be seriously considered by producers." He could not say whether the BFPA was likely to make any recommendations to members.

A

Viewpoint

BEWARE THIS RESTRICTION

CENSORSHIP is inevitably surrounded by arguments for and against and is the subject of fierce controversy where it is applied in any form. However, it is widely recognised that the British Board of Film Censors does a truly sound job not only for the public but for the industry as well.

The CEA is by no means directing criticism at the BBFC in raising the question of the implications of the X certificate with the producer associations. This was abundantly clear in the discussions on censorship at the CEA summer conference at Folkestone this year.

However, it has become apparent that the introduction of the X certificate has had the effect of introducing a serious problem which, nevertheless, casts no reflection upon the work of the BBFC.

In fact, the introduction of the X certificate was a progressive move, matching the enlightenment of a modern age, which has given to producers greater freedom and scope in the tackling of adult themes.

It must be conceded that the BBFC has administered the X category with the utmost care, although it is true to say that some elements in the industry have excessively exploited the advantage of the category.

But it is the side issue which is of more concern to the industry, for the increase in the number of X pictures, compared with the overall decline in the availability of product, is having a severely restrictive influence upon the patronage given to the industry.

This is, indeed, the responsibility of producers and it must command their serious consideration at a time when the industry should be making every effort to win back patrons by providing programmes of the widest possible appeal.

The X category necessarily carries an automatic restriction which inevitably limits the potential.

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Long Shots

THE Cinema Consultative Committee meets today, Thursday, to consider a matter that has been exercising the minds of the members of the councils of our trade associations for some little while.

The deliberations of the committee are likely to lead to recommendations of considerable significance for the trade.

On Tuesday it was not certain that the meeting would conclude its discussion, but it was thought that it might be possible to make a statement after the meeting.

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ON FRIDAY we shall be hearing details of the plans of a new company, British Home Entertainments, Ltd., which has been formed to participate in toll-television as soon as development is permissible.

The company is headed by that distinguished soldier Field Marshal Viscount Slim, as chairman of the board, which includes a number of other influential personalities.

The entertainment industry, I understand, is represented in this venture.

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GALA'S participation in British production was foreshadowed by Ken Rivé earlier in the year, and now it has become a fact with the start of a three-picture programme—even though on a relatively modest scale.

There are several reasons for the launching in this fashion.

It is regarded as a preliminary canter—the trial before making the big entry in the co-production stakes.

"Our ultimate aim is co-production—by next Autumn," Ken told me. "We want to find out what we can do." Hence the initial programme, self-financed, on a modest scale.

In the meantime, plans are going ahead for a major co-production with Gala's Japanese associates, the Shochiku organisation. This is expected to be a spectacular in 70mm.

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THE DECISION to launch the three-picture programme was also motivated by Gala's need for British quota product, both in distribution and exhibition.

The subjects have been selected and will be produced specifically in the interests of the group's own cinema outlets. They will lend themselves to exploitation in the Gala mould.

"Recent experience has shown," Ken explained further, "that a top Continental picture coupled with a British quota film does better than a double-feature Continental programme."

Frankly, Ken added: "Our cinemas have paid substantial amounts in levy to the production fund and I see no reason why we should not have a share of the fund."

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GALA has signed Sidney Furie, the young Canadian to produce and direct the first two subjects on the strength of his work on "Dangerous Age" and "A Cool Sound from Hell."

Two unknowns, Susan Hampshire, who appeared in the stage musicals "Expresso Bongo" and "Follow that Star," and Don Borisenko, a canadian actor, get their starring chances in "During One Night," cribed as a human drama.

As the tentative title suggests, the sc picture on the schedule, will take the lid the night life of Soho.

The only thing that Ken was prepare say about the third subject is that it w probably be in colour.

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BILL BOXER, managing director of Sou Africa's Empire Films, who has a substanti stake in Gala has been quietly laying the pla for the extension of his interests in Britain.

He is now completing the arrangements fo the opening of a London branch of Alexande Films, an Empire Films associate company which specialises in advertising films.

Bill Boxer has his shrewd eye on the television market here and the scope of his plans i indicated by the news that he is well-advanced with the scheme to build a two-stage studio in Middlesex.

Its proposed location, adjacent to the Cinetechnic factory, is actually on the site of a residence formerly occupied by Oswald Moseley.

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IN South Africa Bill Boxer has secured the rights to promote Kinepanorama — the Russian version of Cinerama. He expects to open with it in Jo'burg next June.

He is also negotiating for a similar installation in Japan through the Gala tie-up. And, of course, he is considering the possibilities for Britain.

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IT SEEMS that everybody on the technical side of the industry was at Cologne for the great Photokina exhibition last week, reports Howard Cricks. Chief object of his and their

Bill Boxer, managing director of Empire Fi s Johannesburg, congratulates Kenneth Rive, co-director in Galaworldfilm Productions, the launching of the company's British progran e

to see the Philips Eidophor, the piece of equipment that projects a ed television picture.
be fully described in next week's issue NE. supplement, THE IDEAL KINEMA.
gne Frank Durban was busy demon- to British visitors, including repre- of several of the circuits.
matt screen it gave a picture 24ft. x a quality of reproduction, whether or closed-circuit material, that was agreed to be equal to that of a icture.

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idophor was cleverly used to introduce stration of the range of Philips cine and the automatic programme selec- latter an entirely new type of automa- pment.
larly interesting, too, was a direct com- of the colour quality of the Philips ischarge lamp with that of an arc.
of us have accepted the fact, since its tish installation at the ABC, Preston, colour of its light is just as good as om an arc lamp, but colour experts that in some respects it was better; the nd grass of a travelogue seemed more g.

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R. A. DE JONGE headed a large detach- from Rank Precision Industries. The com- had two stands: one devoted chiefly to Bell & Howell projectors and Taylor-Hobson lenses, and the other, in conjunction with Cinemeccanica, on which was shown for the first time a remote control system working in parallel with the projectomatic.

John Rigby welcomed visitors to the small but attractive stand of Robert Rigby, Ltd., and Freddy Wright, of Technical Cinematographic Requirements, was to be seen at the stands of Steenbeck, Eclair, Perfectone and Siemens, all of whose products he handles.

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THE PRINCIPAL guest at the Manchester and district annual cinema ball, to be held at the Locarno Embassy Rooms, Sale, on October 2 will be Sir Frederick Emery, pioneer of cinema trade development in the Manchester and founder of the Emery circuit.
More than 200 persons are expected to attend function, which is organised by a joint com- ee of Manchester and District branch CEA, ncashire Cinema Old Boys' Association and nchester Cinematurians.
Chairman of the joint committee is Tom kakeley. Applications for tickets should be ddressed to H. Woolf (joint secretary of the ommittee), Manchester and District branch FA office, Cromford House, Cromford Court, anchester, 4.

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VARIETY CLUB'S luncheon at the Savoy Hotel next Tuesday takes the form of a tribute to BBC sound radio for the support that this broadcast medium has given to the club in its work for under-privileged children during the past eleven years.

To John Snagge, doyen of BBC commenta- rs, goes the task of introducing some of the BC's most famous personalities, who will be esent as guests of honour.

They include Eamonn Andrews, Rex Alston, ichael Ayrton, Billy Cotton, Jimmy Edwards, eddie Grisewood, Kathleen Harrison, Kenneth rne, David Jacobs, Max Jaffa, Brian John- n, Sandy Macpherson, Jean Metcalfe, Pete urray, Michael Medwin, Vic Oliver, Ted Ray,

Joe Levine, producer of "Hercules Unchained," visited the Associated British Cinemas headquarters last week-end. In his meeting with D. J. Goodlatte, managing director of ABC, and Bill Cartlidge, assistant managing director, Mr. Levine was shown some of the campaigns arranged by the circuit's managers. He was subsequently presented by Bill Cartlidge with a framed photograph of the street float—the largest ever constructed in this country—which toured Britain in connection with local showings of "Hercules"

Semprini, Tommy Trinder, Jack Warner, Anona Winn and Nan Winton.

With so much talent on parade it should be an entertaining affair.

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EVERYONE at Metro is highly delighted with the way that "The Time Machine" has clicked at the Odeon, Marble Arch.

Reporting on this screen version of H. G. Wells' science fiction novel, Josh Billings states that the week-end figures were truly sensational. This, I can assure readers, is not an over-statement of the facts.

Incidentally, Ron Lee has sent me a stylish modern time-piece as tangible evidence of the appropriate tie-up which he has arranged with the Timex company for this film.

Alert managers, I am sure, will take advantage of this latest example of Metro shrewdness in arranging exploitation schemes on a national basis for general releases.

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THE decision of Rank FD to issue double bill programmes each consisting of two past successes has been welcomed by exhibitors up and down the country.

It has proved to be good business not only for the distributing company, but also for exhibitors who, at the time of product shortage, have been glad of programmes with strong pulling power.

For example, the coupling by Fred Thomas of "A Town Like Alice" and "The Glenn Miller Story" has proved to be a fine combination with considerable box-office potential.

The programme has played at cinemas on the Granada, ABC and Essoldo circuits as well as in a number of independent situations, with "tremendous results."

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SAM LOMBERG, European sales manager of National Telefilm Associates, Inc. (UK) Ltd., has resigned from the company

Vernon Burns tells me that he has accepted Sam's decision with regret, but the parting is on the most friendly basis.

I gather that Sam, who has considerable experience of the film and television business in Britain and on the Continent, will be telling us about his future activities shortly.

He can be contacted at Regent 0722 or Hampstead 9394.

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THE HIGH international regard paid to the expertise of Technicolor in the field of cinema colour technology is shown again by the invitation to L. B. Happé, the company's technical manager to four major international conferences.

Last week Mr. Happé was at the second congress in Florence, organised by the Centre Internationale de la Photographic and the Associazone Ottica Italiana. This week he has been in Prague, where he presented a paper on new printing procedures for the preparation of release prints to the third international congress of UNIATEC.

Back in London, Mr. Happé will be talking to the BKS about new developments in Technicolor release printing on October 26, and, on November 9, he will be giving a paper to the Physical Society on the more general subject of "Some problems of colour reproduction in the cinema."

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CLOSING date for the "Miss Cinema" contest, the finals of which will be judged at the London and Home Counties SCMA branch ball at the Lyceum, London, on October 31, has been put forward a week to October 14 for the London, Home Counties and South Coast areas.

Closing date for entries in the rest of the country was last Saturday. I gather that there will be 15 finalists in this year's contest, against only eight in previous years.

Tickets for the ball can be obtained from organising secretary Graham Whitworth, at 30 Danvers Street, Chelsea, SW3.

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FOR some inexplicable reason, I re-christened Victor Hoare in last week's issue.

It is probably his infectious enthusiasm for Lion International and its progress in the overseas markets, that makes me automatically think that his name ought to be Lionel instead of Victor, which, upon reflection, is perhaps a more challenging name to live up to. — **The Stroller.**

News of the Week

Nottingham and Wigan act to curb hooliganism

TWO more local authorities—Nottingham City Council and Wigan local authority—are introducing by-laws aimed at stamping out hooliganism in cinemas.

Nottingham City Council this week approved a by-law covering hooliganism in cinemas. The law makes it an offence, punishable with a fine of up to £5, to use threatening, abusive or insulting language, gesture or conduct in a place of public entertainment.

Councillor Percy Holland, chairman of Nottingham Watch Committee, said that the police could eject offenders from places of entertainment, but had little power to bring them before court. Thirty cases of rowydism had been dealt with so far this year.

The other local authority—Wigan—is shortly to introduce a similar by-law making hooliganism in cinemas a punishable offence.

In its campaign to stamp out hooliganism in the cinema, the management of the Ritz, Wigan, has taken out summonses against two adults and a juvenile. The juvenile is being summoned for disturbing other patrons by blowing a whistle during the showing of the film. One of the adults is being summoned for throwing a toilet roll and the other for throwing a lighted cigarette end among patrons.

Minister rejects plan for Brighton studio

AN APPLICATION to develop land at Sweet Hill, Brighton, as a film studio has been rejected by the Minister of Housing and Local Government, Henry Brooke.

In a letter giving his decision, the Minister says that he considers the use of this large area of downland in the way proposed for outdoor filming, involving large numbers of people, would be inappropriate to this area of great landscape value.

While the project might be acceptable in a more suitable place, planning permission ought not to be given in respect of this site.

The application for outline planning permission for the proposal was made in November, 1959, by Sweet Hill Studios Limited. The Minister directed that the application be referred to him for decision and a public inquiry was held on May 11, 1960.

'Watch Your Stern' goes to Putney

FOLLOWING the announcement of the novel £300 incentive scheme arranged by Nat Cohen and Stuart Levy of Anglo Amalgamated and Associated British Cinemas on "Watch Your Stern," comes news of a special publicity launching for the new picture.

Anglo and ABC have arranged a special press and managerial preview at the Regal cinema, Putney, on Thursday, October 13.

The press and ABC managers will be taken by river steamer from Charing Cross Pier to Putney Bridge.

The stars of the film, Sidney James, Leslie Phillips, Kenneth Connor, Noel Purcell and Hattie Jacques, have been invited to be present, while the screening at Putney will be attended by civic dignitaries.

Pre-release bookings of "Watch Your Stern" indicate that the picture is going to do very well indeed, states Anglo.

Support is urged for correspondence course

ENCOURAGED by the attendance of about 50 apprentice and junior projectionists at the meeting held at ABC's Futurist, Liverpool, to urge suport of the correspondence course, P. McGrath (NATKE), joint secretary of the North Western and the Manchester and District joint apprenticeship committees, hopes to arrange a similar meeting in Manchester.

Stanley Dallow, secretary North-Western branch CEA and joint secretary of the local apprenticeship committee, and Mr. McGrath addressed the Liverpool meeting on the value of the correspondence course, and C. G. Rowley, district engineer ABC, dealt with the subject from the technical standpoint.

Wrexham says yes to Sunday opening

WREXHAM COUNCIL'S ballot to decide whether the townspeople were in favour of cinemas opening on Sundays showed 4,923 in favour, and 1,501 against—a majority in favour of 3,422.

Only 28 per cent of the electorate voted. The council will now have to apply for Parliamentary approval.

Basildon's 1,000 seater

PLANS have been prepared for the erection later this year of a cinema to seat 1,000 on a site at Southernhay, New Town Centre, Basildon, Essex, for Chesterfield Properties, Ltd.,

The architects for this cinema project are Sir John Burnet, Tait and Partners, 10, Bedford Square, London, W.C.1.

LETTER TO THE EDITOR

This plan deserves consideration

I WONDER if I might be allowed to comment on Howard Cricks' excellent article on the use of television technique for film production.

It will be recalled by some of the old hands that the methods suggested by Howard Cricks were to be tried out at Walton-on-Thames ten years ago, but the plan did not come to fruition and it is, I believe, high time that such plan as this be considered most seriously.

As he says, additional shots could be taken at a later date and cut in but the principle of filming along normal video-taping should be explored.

It is worth bearing in mind that production would not be confined to one stage but to several stages and the result mixed in a central receiving point.

Finally, I would mention that several studios have the facility of high level loading of lighting and in particular both Television Wales and West at Bristol and the new Westward Television Studios at Plymouth will employ this system of high level bays for lamp storage for rigging.

T. S. Lyndon-Haynes, FRSA, MBKS, GIE...
Head of Films.

The leaders in ABC's showmanship contest

ABC's 1960 showmanship contest is now in its final stages.

In League "A," East Midlands has slightly increased its lead over Leeds, winner for the past two years, with Bournemouth and South West and Wales neck-and-neck for third place. In League "B," S.E. London holds a slight advantage over North West Lancs, with N.E. London and Scotland West disputing third place.

N.E. Carlisle and Eastern Counties are the leading districts in League "C," with Scotland East and S.W. London closely behind. Another London district, N.W. London and Manchester is at the top of League "D," with South Midlands in close pursuit.

Watch committee says S.O levy undesirable

ABOLITION of the Sunday Opening Charity Levy in West Bromwich has been recommended by the town's Watch Committee.

A report has been sent to the council which states that it is felt that the levy is undesirable and should not be made after April 1, 196...

Council may buy Elite, Ashbourne

WORRIED by the fear that its townspeople may soon not be able to go to the pictures, Ashbourne (Derbyshire) Urban Council has decided to buy the local cinema.

The Elite cinema, the only one in the town, was put for sale earlier this year and failed to find a purchaser.

Now the council has made a firm offer for the cinema, subject to the District Valuer approving the price, and the Minister of Housing and Local Government giving his consent to a l...

BRANCH REPORTS

ouis Mannix says Telemeter is booming in Toronto

SHIRE branch, CEA had a first-hand of the Trans-Canada Telemeter installa- Etobicoke, West Toronto, from Louis at its monthly meeting.

Mannix, who had just returned from a tour of America and Canada, said he n shown every detail of the technical ents for the working of Telemeter.

films put out by Telemeter were n black and white, but had they been r they would have come out equally

lm was in the normal wide screen format quality was very good—far better than ually seen on tv.

e was no commercial advertising. It was nd the provision of up-to-date films—that ma Telemeter so attractive.

e was a tariff of charges for various pro- mes and, generally speaking, non-feature film programmes were cheaper than films except in the case of boxing or ball games.

There were studio programmes during the day at low charges and special children's perfor- mances on Saturday and Sunday afternoons when the usual acion-type feature pictures together with cartoons and comedies were shown. These programmes cost 25 cents which was the same price as a children's ticket at the local cinema. However—for the 25 cents, the whole family, and the neighbours' children, could see the show.

The policy of Telemeter was to show new films, not only Paramount releases, but a wide selection from other producers as well. Not first run the key theatres took those, but then the Famous Players Corporation owned about one-third of the cinemas in Canada, many of which were first run situations.

Scepticism

Telemeter came in on the second run, often concurrently with the cinemas.

Did Telemeter affect the box-office adversely? The company said no, but the activity in exhibition circles in the U.S suggest that there was considerable scepticism on this point.

Canadian exhibitors seemed to be less active in the matter; many of them burying their heads in the sand and consoling themselves in belief that the Telemeter experiment would

There was said to be a potential of 40,000 installations in the district of Etobicoke, of which, rather more than 5,000 had been completed.

The opening programme was sent to about 3,000 homes, but within a week there were 3,000 applications. Since then the applications had been steady at between 300 to 400 a week.

There was a hold-up because of shortage of control boxes and personnel to make the installations.

"What were my feelings as I left the building after signing the Visitors' Book?, (which by the way had been signed earlier by Sir Phillip Warter and by an executive from Granada).

"As a man with a technical twist of mind, I was naturally intrigued and fascinated by everything I saw, but as an exhibitor I was filled with a deep foreboding for the future of the cinema business as we know it.

"Telemeter must be a dream come true for the film producer who is able to reach the cash customer direct and to get an immediate return on his investment in pictures.

"As an exhibitor I felt like the owner of the little service station must feel when he sees the stream of traffic diverted by a new by-pass highway leaving him to a lingering financial death.

"Telemeter must, however, be a heaven-sent opportunity for redundant cinema service engineers. The personnel at the studio? Not tv types at all, but all ex-cinema managers who know the business of publicity and presentation.

"There have been revolutionary changes in the business in the past, but in every case they needed the co-operation of the exhibitor to sell them to the paying public. This time the exhibitor is cut out; apart from those who have the power or the good luck to get in on a franchise basis, but they obviously will be few.

"Possibly the apathetic attitude of exhibitors in Canada is encouraged by the enormous distances which separate them from their fellows. The managers of Famous Players Theatres are competing for jobs in Telemeter and working hard to justify their selection.

"The independents believe the cinema business is dead anyway and generally speaking couldn't care less. They cling to the hope that people will NOT pay to see films when they can see them on free tv anyway. But will they?

"The people whom I asked about this, all expressed willingness to pay for up-to-date movies. Interest in films is not dead; it only appears to be."

A. S. Hyde said that there was quite an interesting discussion on toll-tv at the GC meeting, but that at the next meeting of the GC a full report of what is happening in regard to toll tv will be given to the members.

Mr. Hyde expressed his satisfaction that the resolution sent up from the Yorkshire branch had brought the matter of toll-tv well to the front of the association's discussion, and he hoped it would be kept there and dealt with in no spirit of complacency but rather as a matter of urgency.

C. H. Whincup agreed with Mr. Hyde that they as exhibitors should fight tooth and nail against toll-tv being established in this country. It was a very disturbing situation that so many firms making pictures in this country favoured toll-tv.

"I have no quarrel with members having wide interests—big cinema interest and big tv interests—but there must be times at board meetings when there is a collision of interests and I fear the cinema has suffered at the hands of such members. Consideration of cinema interests have indeed been gravely influenced by consideration of other interests such as tv."

A. S. Hyde said he was shocked to think that the president of the CEA was prepared to see toll-tv go to others than exhibitors of this country.

There was some further discussion, members generally expressing concern at the prospect of development of toll-tv in this country and agreeing with Mr. Whincup and Mr. Hyde that toll-tv should be opposed vigorously.

Another branch asks for model by-law

NORTH STAFFS.—All local authorities in the branch area are to be asked to adopt the Reading by-law dealing with hooliganism in places of entertainment.

This action was agreed after the secretary reported that he had received a letter from the Birmingham branch secretary informing him that his branch was endeavouring to have the by-law adopted.

Applications, it was reported, had been made to municipal authorities and the county councils within the Birmingham branch area, including Staffordshire after consultation with the branch secretary.

S.O levy. — Newcastle-under-Lyme local authority has approved a reduction in the S.O contribution from the present rate of 4 per cent. to a flat rate of £200 a year. This amount is to be apportioned between all the cinemas holding Sunday opening permits. Arrangements are now being made for this.

In view of this reduction, the branch has now decided to make a further application to Stoke-on-Trent local authority for a cut in the levy.

Banquet. — It was agreed that next year's annual banquet and cinema ball should be held during February. Ald. G. L. Barber has been appointed chairman of the organising committee, which will meet during the next week or two.

Warning that branches may have to merge

PORTSMOUTH AND IOW.—A warning was given at the September meeting that branches might have to merge because of the financial situation of the Association.

The chairman, P. H. Lang, said that with numbers dwindling there were too many branches. The secretary, E. W. Burden, also felt there would have to be more centralisation.

The branch agreed that the secretary should inquire from the Portsmouth Town Clerk's Department on the progress of the by-laws approved by the City Council regarding action against hooliganism in cinemas.

The branch was informed that P. H. Gompertz had been nominated as successor to W. Moffat as delegate for the Gaumont, Southsea.

AIC seeks a meeting with Home Secretary

A FURTHER approach for a meeting with the Home Secretary on the question of anomalies relating to censorship is to be sought by the AIC.

This was agreed at the meeting of the Association's council of management last week when members repeated their view that there was a need for uniform censorship covering the various forms of entertainment.

The matter was first raised earlier this year when the AIC wrote to the Home Secretary pointing out the anomaly of Warwickshire County Council banning a film for cinema exhibition which was later screened on television.

The whole censorship system should be put under one heading to avoid this type of situation, members stated.

Rating.—A recommendation that members should not comply with requests for trading details by valuation officers making a preliminary investigation concerning rating valuations coming into force in 1963 was given by the council of management.

The matter was discussed when one member told the meeting that his local valuation officer had submitted a questionnaire seeking information for the latest available year.

He had said he wanted "some knowledge of accounts" regarding cinemas, commenting that although he had no legal right to the information any help he was given would be appreciated.

Another member stated that he had been told he could be forced to supply the details.

Vice-president Hugh Orr said members should ignore the requests at this juncture. "The exhibitor should say he does not know whether he will be in business so far ahead, but at some time nearer 1963 he might be willing to go into the matter," he commented.

Levy.—The association has had a reply from the Customs and Excise to its request for clarification on the question of what constitutes an educational performance so far as statutory levy is concerned.

A letter from Customs and Excise notifies them that a show for students or schoolchildren at a special charge, to which the public is not admitted, is exempt. Technical and other specialised shows given on this basis are also exempt.

World Markets

A brighter future for the industry, says Jack Warner

NEW YORK.—Jack L. Warner, president of Warner Bros., reported upon his return from Europe, that motion pictures face a brighter future today than at any time in recent years. "At home and abroad, there is increased enthusiasm for films," he said.

"Not only are motion pictures drawing larger audiences, but they are the subject of greater interest and more discussion."

Wherever he went, Mr. Warner said he found people eagerly talking about current productions and also looking ahead to future pictures. Important pictures of substantial quality were credited by Mr. Warner for the intensified interest in films both in the United States and abroad.

"Productions like 'The Nun's Story' and 'Ben-Hur' do far more than earn millions of dollars—they make millions of friends for film entertainment. It is pictures of this quality which stimulate the motion picture-going habit."

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THIS YEAR is proving a profitable one for the motion picture companies as well as their stockholders and to prove it, government sources in Washington have released figures showing that the companies have paid about 400,000 dollars more this August than a year ago when 1,311,000 dollars was paid. In July, the companies' dividends totalled 1,386,000 dollars, which is about double the year-ago figure of 679,000 dollars.

Total figure for the first eight months of 1960 comes to 15,375,000 dollars in cash compared to 14,510,000 dollars in 1959.

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THE TREND is still upwards for United Artists as it has been ever since the present management took over. Robert S. Benjamin, chairman of the board of the company, reported that the first-half net earnings for 1960, after provision for taxes of 1,290,000 dollars, were 1,678,000 dollars compared with 1,579,000 dollars for the comparable period of the previous year.

UA's gross world-wide income for the first half of 1960 totalled 51,426,000 dollars against 44,844,000 dollars for the same period in 1959.

The six-month net represents earnings of 1.01 dollars per share compared with 96 cents per share for the first half of 1959.

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FRANK GERVASI, formerly director of the Mediterranean area for the Motion Picture Export Association of America, has been appointed vice-president for European operations by the Fairbanks Morse company, it is announced by Gordon R. Anderson, executive vice-president.

Commenting on Gervasi's departure for his new position, Eric Johnston, president of MPEAA, said: "Frank Gervasi has served our industry well in many important areas and was particularly effective in negotiations resulting in the present Italian agreement.

"We regret his leaving the Association and wish him well in his new post."

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MGM'S home office is highly pleased at the Empire in London joining the "Ben-Hur Million Dollar Club," this being the first theatre overseas to join the select group that contains only four other theatres, all in the U.S. The Empire has exceeded its first million at the box-office in the 40th week of its run.

The total overseas box-office gross of "Ben-Hur" to date in only 20 situations in 13 countries is well above the three million dollar mark. Nine had less than six weeks of playing time when the compilation was made.—**Mel Konecoff.**

Co-productions: Jean Maurier explains

PARIS.—Jean Maurier, general secretary of the Federation Nationale du Spectacle, this week clarified the point made at the recent talks between the FNS and the Federation of Film Unions that "in order to safeguard the artistic integrity and national character of co-produced films, co-production agreements should not permit any attempt to make hybrid films."

"In effect," M. Maurier explained, "this means that if a film is made in France, Britain's part will only be financial." Similarly, when a film is made in Britain, the French participation should be only financial.

M. Maurier added: "We decided on this because we do not believe that artistically a film can succeed if it is actually made by a mixture of national temperaments."

This did not necessarily mean that the unions would oppose the engagement of artists if they were particularly suited for the role, he added.

"Simone Signoret, for example, played in 'Room at the Top'," he said. "I do not see how an English artist could have played that role and I am sure that British artists will find parts in French co-produced films."

Agreements between French and British producers on the co-production question had been carefully examined at the unions' meeting, he said.

Commenting on future co-production agreements with other countries, M. Maurier thought that the Franco-British agreement would probably be a model. This could mean that other agreements might be modified, he added.

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THE French Government's decision to ban all artists who signed the much-discussed petition demanding the right of French soldiers to refuse to fight in Algeria, from French Radio, [illegible]nal theatres or from films subsidised by Gove[illegible]ent agencies, will certainly affect the film indu[illegible].

Since most of the credits granted fo[illegible]lm production come from a Government org[illegible]a-tion, many artists—and the number is co[illegible]er-able—will only be able to work in films[illegible]sh are financed privately.

The exact extent of the damage which n[illegible]e done to the artists, and also to the F[illegible]h cinema, cannot be estimated as yet, but[illegible]is known that Francois Truffaut, who wo[illegible]e Cannes prize two years ago with his[illegible]0 Coups" and who signed the petition, wil[illegible]t now direct two films.

Simone Signoret also signed the petition[illegible] is about to start a film called "Les M[illegible] Coups." All the contracts having been s[illegible] however, it is unlikely that this film w[illegible] interfered with.

On the other hand Christian Rochfort, [illegible] prize-winning book "The Repose of the [illegible]rior" was to be made by Vadim, may now [illegible] to find money elsewhere.

Politics apart, there is little doubt that Government's decision may aggravate some[illegible] the problems of the industry.—**Henry Kahn.**

UFA reorganisation talks continue

BONN.—Reorganisation of UFA, largest West German motion picture concern, is still going on behind closed doors. No new president has been named yet. Owners of the company have talked to leading independent producers and distributors in Germany, but up to now, do not appear to have succeeded in luring anyone into the UFA combine.

There is a strong chance that UFA will, in the course of further negotiations, acquire not only a new president, but also a production-distribution outfit.

Owners of the UFA concern are meantime trying to evaluate the fiscal and market position of the concern after several years of substantial losses.

Several specialists have reportedly been working on an analysis of the company's status. There is a strong chance that the owners of the UFA concern, leading German banks and the country's largest bank institute, Deutsche Bank, will pour more money into the UFA till, in order to provide the concern with new working capital.—**Gustav Genschow.**

A bowling alley for Belfast?

BELFAST. — When will the first bow[illegible] alley be introduced in Northern Ireland? [illegible] is a question many exhibitors are asking a[illegible] number of them have considered the prac[illegible] problems of turning cinemas into bowling a[illegible].

In the near future representatives of an A[illegible] can organisation now operating in London [illegible] to visit Ulster to make a preliminary su[illegible] into property conversion.

A meeting has already been arranged [illegible] George Lodge, managing director of W[illegible] Ltd., which controls major properties in [illegible] fast.

Not all exhibitors think that Northern I[illegible] —an essentially conservative community—[illegible] ready for the new sport.

Any organisation that wants to set up [illegible] Province will have a selling job to do.—**S. don Duffield.**

ritish documentary wins top award at Cork Festival

N emerged triumphant in the docu-eld at the fifth Cork Film Festival ed last week—the St. Finbarr statuette, l's Oscar, was awarded to "Seawards Ships."

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under the Templer Films banner, this subject was based on an outline treat- John Grierson and directed by Hilary It is an impressively graphic descrip- shipbuilding on the Clyde enhanced by Eastman Color photography, also en by Harris.

Th- cate-

ury did not find a runner-up in this worthy of a certificate of merit.

S- tum- Dan- Wa-

thing long to be remembered was the ious applause given to French actress Ajoret when she was awarded the ford Best Performance Trophy for her portr-yal of St. Bernadette in "Il Suffit d'Aimer" ("To Love is Enough"). Approval was deafeningly unanimous as Belfast actor Joseph Tomelty made the award on stage.

Director Robert Darène and producer Vicomte Georges de la Grandière were present and expressed satisfaction at the success of their touchingly sincere Bernadette biography which was unanimously praised by the critics.

Statuette for U.S

Another statuette—the prize in the General Interest class—went to the U.S entry, "Mark Twain's America" (NBC Television), producer Donald B. Hyatt.

In its style it is somewhat reminiscent of Colin Low's "City of Gold," but considerably longer (52 min.). In fact, the jury's summing up refers to "the imaginative compilation of still photographs and research" in this subject. This static material was brought to life with great warmth and humour.

Runner-up in this class honoured with a certificate of merit was the French short, "Ballon Vole" (Cine-Documents, Paris), direc- Jean Dasque. During 12 minutes' running me it uses no fewer than 62 gags. The jury preciated in it "an almost forgotten tradition visual slapstick."

The jury of the Irish Film Society (presided er by Mrs. Margaret Hancock) gave "Ballon ole" ("Flying Ball") its annual prize.

Recommended

"Day of the Painter" was also recommended by the Film Society's jury as "particularly suitable for film society screenings," as were "Portrait of a Man with a Medallion" (Polish Students' Experimental Film School) and "A Scary Time" (directed by Shirley Clarke for UNICEF).

In the "Scientific and Educational Films" category the prize went to the Japanese "Marine Snow—The Origin Of Oil" (Tokyo Cinema Co., Ltd.), while the certificate of merit went to Colin Low and Roman Kroitor's masterly exposition of astronomy, "Universe" (National Film Board of Canada).

In the field of "Animated Films," Yugoslavia's achievement and progress surprised everyone, but the jury pointed out that at least five films competing in this section were worthy of distinction, and therefore two merit certificates were issued.

While the St. Finbarr statuette was given to the ingenious Yugoslav cartoon, "Piccolo," directed by Dusan Vukotic, Ernest Pintoff's "The Interview" (Pintoff Productions, Inc., New York) won the first, and the Yugoslav cartoon version of Balzac's famous story "Le Peau de Chagrin" ("Skin Of Sorrow," directed by Ivo Urbanic and Vlado Kristl) the second certificate.

Both the Yugoslav films are products of Zagreb Film, and the producer, Dr. Dragutin Kolman, was present to receive his prizes.

Among the shorts which did not receive a prize, but were in the jury's opinion close runners-up were the British "River of Life" (produced by Ralphe Keene for Rank Film Distributors and directed by John Tailor), the Australian "Target Jindivik" which has just been released in London with MGM's "Time Machine," the Danish "A City Called Copenhagen" (Prod: Minerva Film A/s), the Polish "Music Makers" (Film Polski) and the extremely witty "Day of the Painter," a U.S entry made by the smallest film-making concern in the States called "Little Movies."

This New York company is run by three young Irish-Americans and one of the partners, Duard Slattery, was in Cork. He said his company plans to make a feature film in Ireland in the spring. The picture will be called "The Fish and Canon Quinn," and will be a human story with the parish priest as the central character.

The attendance of stars and international personalities was possibly greater this year than last. Mai Zetterling came for the screening of the Swedish film "The Rainbow Game" (A. B. Svensk Film Industri) in which she stars together with Alf Kjellin.

Interesting

While interesting in some respects the picture is too wordy to be fully successful, and does not reach the standard of "Frenzy," which many years ago rocketed these two stars to fame. Mai told me that with her husband, writer David Hughes, she had gone in for documentary production and hoped to enter one of her works at Cork next year.

Great popularity was enjoyed too by the 12-year-old star of the Danish film "Paw—Boy of Two Worlds" (Laterna Films, Copenhagen)—Dutch-born Jimmy Sterman, who made a personal appearance together with the director Astrid Henning-Jensen. The picture, she told me, after winning two awards at the Cannes Festival, has been sold in nearly all European countries, and she is still negotiating for UK distribution.

The Japanese feature film "When a Woman Loves" (Shochiku, Tokyo) turned out to be a good commercial product with little artistic distinction — competent acting apart — satisfying Western consumption with European-type music and American sub-titles.

At a press conference of the Japanese delegation, consisting of producer Susumu Hani and actress-wife Sachiko Hidari, Kenneth Rive summed up the activity of the Shochiku Company in impressive figures, and spoke of a new deal for the distribution of Japanese pictures in the West. Japanese companies showing their films in Europe used to sell them to brokers for nominal sums, he explained. But his Gala company now planned to distribute on a more reasonable basis at least a dozen Japanese pictures a year, and to devote the Gala-Royal Cinema entirely to the screening of these pictures.

Unitalia was represented in Cork by Frances Mullen-Clark, but not having sent any stars or personalities, and only the average entertainment film "Giovani Mariti" ("Young Husbands") Italy made a comparatively small impact. The screening was attended by Dr. Martino, Italian Ambassador in Dublin, and Dr. Fiore, Director of the Italian Institute in Dublin.

Personalities

Among the important personalities from Dublin was the Irish censor, Liam O'Hara, who said he attended the Festival purely for pleasure, and director general of the Irish Tourist Board, T. J. O'Driscoll who had some important talks with Dermot Breen, the Festival Director.

In 1959, Mr. Driscoll disclosed, his organisation had guaranteed to give the Cork Festival an annual grant of £4,000 for a three-year period. He was not completely satisfied with the extent of support it received from local industrialists and big commercial firms.

Dermot Breen revealed at the end of the festival that it was intended next year to reduce the number of entries. This news was welcomed by jury and critics, and is a suggestion repeatedly made by journalists attending the festival for the past two years.

Hitherto too many poor shorts have been screened in the competitive classes, the entries apparently having been made merely to exhibit the pictures and without any real hope of rating among the award winners.

As public support is essential for the festival it is also obvious that a bigger effort will have to be made to secure feature films from major British and American renters.

In accordance with censorship regulations, the festival is run on a film society basis and festival-goers have to pay a composite charge to cover attendances at all screenings.

They are reluctant to pay out a fairly substantial sum to see only sub-titled Continental films, documentaries and shorts in which they have no real interest.

FESTIVAL DATES FOR 1961

Provisional dates have been set for next year's international festivals. They are as follows: Berlin, June 23-July 4; Cannes, first two weeks in May; Venice, August 20; Locarno, July 12; Mar Del Plata, January 8-17; Vancouver, July 10-22; Punta del Este, January 19-25; Cartagena, February 10-20.

The dates are subject to confirmation at the meeting of the IFFPA administrative council in London on October 27-28.

There will also be an international festival in Moscow again next year. It will be held during August.

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Reviews for Showmen

Edited by JOSH BILLIN[illegible]S

New films at a glance

Title and Renter	R.T. and Certificate	Stars	Remarks	Box-Office Angle
After School (Gala)—German	**93 min. (X)**	Christian Wolff Heidi Bruhl Corny Collins	Juvenile delinquency melodrama, made in Germany, telling why modern youths take " wrong turning." Acting and direction sound and Hamburg backgrounds authentic, but story unpleasant and protracted and feminine appeal slight	**Ticklish Continental " certificate (NC)**
***'Beat' Girl (Renown)—British**	**86 min. (X)**	David Farrar Noelle Adam Gillian Hills	" Jeans-age " melodrama, with songs, diagnosing high-born beatnik girl's growing pains. Tale holding, Gillian Hills convincing as wayward "heroine," guest stars popular, dialogue crisp and amusing, hot musical numbers top sellers, staging polished and camera work first-class	**Outstanding British " gimmick " offering (NC)**
†Chartroose Caboose (Rank)—U.S	**76 min. (U)**	Molly Bee Ben Cooper Edgar Buchanan	Panavision and Eastman Color comedy drama cross-sectioning unexpected visitors to retired railway guard's converted coach retreat. Characters agreeable, humour wholesome, and occasional tunes happy, but " honey " rather thickly spread	**Acceptable popular and family hall "double bill" (C)**
***Crossroads To Crime (Anglo Amalgamated) —British**	**57 min. (U)**	Anthony Oliver Patricia Heneghan Miriam Karlin	Capsule crime melodrama dealing with zealous cop who takes on hi-jacking gang almost single-handed. Tale taut, acting slick, domestic asides warm and climax hectic	**Good British "second" (C)**
†Fall Of The House Of Usher, The (Anglo Amalgamated) —U.S	**85 min. (X)**	Vincent Price Mark Damon Myrna Fahey	CinemaScope and Eastman Color mystery melodrama, adapted from Edgar Allan Poe's classic thriller. Story concerning amily decay moving and intriguing, acting sensitive, treatment imaginative, crumbling mansion backgrounds effective and camera work first-class	**Box-office macabre (NC)**
†Portrait In Black (Rank)—U.S	**113 min. (A)**	Lana Turner Anthony Quinn Sandra Dee	Crime melodrama, sprayed with Eastman Color, about beautiful young married woman and doctor whose unholy alliance embroils them in murder. Cast uneven, and direction clumsy, but intermittent suspense strong, feminine angle obvious, Lana Turner's wardrobe magnificent and interiors lush	**Very good popular hokum (C)**
***†Two Faces Of Dr. Jekyll, The (Columbia)—British**	**87 min. (X)**	Paul Massie... Dawn Addams Christopher Lee	Megascope and Technicolor version of Robert Louis Stevenson's perennial best-seller centring on late nineteenth century schizophrenic. Sex, horror and whoopee exuberantly mixed, characterisation bold, climax stern and spectacular and title and exploitation values big	**Excellent British "X" certificate offering (NC)**
Young Jesse James (20th Century-Fox)—U.S	**73 min. (A)**	Ray Stricklyn Jacklyn O'Donnell Willard Parker	CinemaScope " oater " illustrating the trigger-happy western outlaw's bloodthirsty escapades. Tale familiar and acting undistinguished, but pace brisk, fights rugged and staging adequate	**So-so " second " (C)**

(C) SUITABLE FOR CHILDREN **(CC)** EXCELLENT FOR CHILDREN **(NC)** NOT FOR CHILDREN
* BRITISH QUOTA PICTURE † IN COLOUR

The Two Faces of Dr. Jekyll

Columbia. British. (X) Megascope. Photographed in Eastman Color. Featuring Paul Massie, Dawn Addams and Christopher Lee. Produced by Michael Carreras. Directed by Terence Fisher. Screenplay by Wolf Mankowitz. Director of Photography, Jack Asher. Musical Director, John Hollingsworth. 7,937 feet. Release October 24, 1960

BIZARRE, horrific, photographed in Megascope and Technicolor. A rorty Wolf Mankowitz treatment of Robert Louis Stevenson's classic it's about a middle nineteenth-century doctor who discovers a drug that releases his inner and far from estimable personality and leads two lives, one in his laboratory and the other at a naughty West End night club, until there is blood on his hands and the police end the schizophrenic shenanigans. The doctor's contributions to science are negligible, but the sex life of his " good time Charlie " other self is certainly hectic and furnishes cues for mattress capers, striptease and murder. The leading players display an exuberance consistent with the lurid tale's Lyceum period, and the plush night haunt sequences, reeking of the sins of late Victorian society, further heighten asmosphere. Gamy fare, it's just the stuff to make the " nine-pennies " dig deep into their pockets. Excellent British X certificate.

Story.—Henry Jekyll, a wealthy, bearded doctor, spends his time experimenting on a drug that will free his inner personality. His beautiful and neglected wife, Kitty, encourages Paul Allen, an incorrigible gambler, and the two become lovers. Jekyll eventually releases his second self and as Edward Hyde hies to The Sphinx, a wicked West End night haunt, and watches the *affaire* between Paul and Kitty. Paul is also interested in Maria, a snake dancer, and Hyde, too, falls for her. Clean-shaven, Hyde pursues Kitty, but has to make hasty exits when the drug wears off. Sinking lower, Hyde visits slea[z] gin palaces, illegal sports clubs and opium de[n] Hyde tries to procure Kitty with promisso[ry] notes given him by Paul, but his advances [are] angrily rejected. Jekyll determines to destroy Hy[de] by switching drugs, but again sees Paul and Ki[tty] together and goes into a paroxism of rage. Hy[de] invites Paul and Kitty to Maria's bedroom, [a] snake kills Paul and Kitty throws herself off [a] balcony through The Sphinx's glass roof. Af[ter] strangling Maria, Hyde murders a groom, pla[ces] the body in his laboratory and sets fire to [the] place. He tells the police that Jekyll has co[m]mitted suicide, but Hyde then reverts to Jek[yll] and the game's up.

Production.—The picture's title, like its t[reat]is a glaring and palpable distortion of Rob[ert] Louis Stevenson's famous novel, but exped[ient] from a sales viewpoint. Paul Massie sport[s a] beard as Jekyll to distinguish him from Hyde, [and]

continued on page 19

To celebrate the 300th colour edition of Pathe Pictorial, the board of ABPC gave a party for producer Terry Ashwood and his team, including Roy Lewis, editor, George Newberry, sound supervisor, Lionel Hoare, supervising editor, Oliver Cheatle, film editor, Sid Randall, Pathe's chief of camera maintenance, and cameramen Stan Goozee, Bernard Till and Martin Rolfe. Sir Philip Warter was unable to be present, but other ABPC directors—Eric Fletcher, C. J. Latta, Robert Clark and Jack Goodlatte—were all there. Also joining in the celebrations were Bill Cartlidge, Jim McDonald, Jimmy Wallis, Lou Lewis and Percy Livingstone. Above: Terry Ashwood, Eric Fletcher and C. J. Latta

300 PATHE PICTORIALS—IN COLOUR

Above: George Newberry, Sid Randall, Stan Goozee, Lionel Hoare, Terry Ashwood, Roy Lewis, Oliver Cheatle and Ken Nunn; Lionel Hoare, Terry Ashwood D. J. Goodlatte and Roy Lewis; Sid Randall, George Newberry, Ken Nunn, Oliver Cheatle, D. J. Goodlatte and Terry Ashwood. Below: Robert Clark, J. H. McDonald, Percy Livingstone, Terry Ashwood and Lou Lewis; Lionel Hoare, Terry Ashwood, Bill Cartlidge and Stan Goozee; J. H. McDonald and J. R. Wallis, ABPC's head of studio operations

Your Films

by JOSH BILLINGS

West End

THE American producers are turning more and more to the classics for film material and no wonder, there's big money in 'em. Jules Verne's "Around The World in 80 Days" (United Artists—Cinestage) made screen history. Conan Doyle's "The Lost World" (Twentieth Century-Fox—CinemaScope) was a triumph, and Jules Verne's "Journey to the Centre of The Earth" (Twentieth Century-Fox—CinemaScope) did a burster.

Last Thursday, "The Time Machine" (MGM—Metroscope), an up-to-date cine version of H. G. Wells's science-fiction novel, was launched at the Odeon, Marble Arch, and took a flyer. The weekend figures were truly sensational and clearly indicate that "The Time Machine" is in for a marvellous three weeks' stay. Get after it and quick!

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"HIGH TIME" (Twentieth Century-Fox—CinemaScope), a collegiate musical starring Bing Crosby, didn't exactly get rave notices, but opened quite well at the Carlton, Haymarket. Purely escapist, it is, of course, suitable for all members of the family.

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THERE is little doubt in my mind that "Surprise Package" (Columbia—British), firmly established at the Leicester Square Theatre, owes a lot to the Noel Coward magic. Whether or not the maestro has the same pull in the suburbs and provinces remains to be seen. Anyway, sufficient unto the day.

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I CAN'T say that "Too Hot To Handle" (Warner-Pathe—British) is breaking records at the Astoria, Charing Cross Road, but, on the other hand, it's certainly no flop. Incidentally, "'Beat' Girl" (Renown—British) will be shop windowed at the Astoria before the eagerly awaited "The Alamo" (United Artists—Todd-AO) has its premiere on October 27. The Astoria box-office has been inundated with inquiries for the last-named.

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FEW recent films have had greater success than "Ocean's Eleven" (Warner-Pathe—Panavision). The comedy-crime melodrama arrived at the Warner Theatre on August 25 and hit the jackpot right away. It's never looked back, but must now make way for "The Dark at the Top of the Stairs" (Warner-Pathe), a dyed-in-the-wool woman's film.

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"PSYCHO" (Paramount), the Alfred Hitchcock smash hit, waiting to return to the Plaza, has again had its date postponed. Why? Because "It Started in Naples" (Paramount—VistaVision), the comedy co-starring Sophia Loren and Clark Gable, is such a persistent winner. With "The King" back in the headlines as an expectant father, the Paramount publicity department's even got the stork working for it!

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TODAY, "Strangers When We Meet" (Columbia—CinemaScope) ends a satisfactory run at the Odeon, Leicester Square. The marital melodrama co-featuring Kim Novak and Kirk Douglas has, apparently, been to the liking of the fair sex. "Foxhole in Cairo" (British Lion—British), an espionage melodrama, takes over.

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THE Tennessee Williams opus, "The Fugitive Kind" (United Artists) terminates its money-spinning stay at the London Pavilion tomorrow. Its successor is "The Two Faces of Dr. Jekyll" (Columbia—Megascope—British), a jazzed up version of Robert Louis Stevenson's famous novel. It's hardly a critic's film, but I'm confident it'll make a packet at "The Pav."

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HAVING earned a fortune at the Carlton, Haymarket, "Let's Make Love" (Twentieth Century-Fox—CinemaScope) moved to the Rialto, Coventry Street. The results are the same, long queues of eager customers.

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"POLLYANNA" (Disney) is still coining money at Studio One, Oxford Street. There was a time when the delightful comedy melodrama showed signs of faltering, but it quickly got its second wind and—bingo!

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THE REASON for "Doctor in Love" (Rank—British) going to the Ritz was because the hall needed quota. "The Doctor's" really clicked, thereby proving that it pays to keep within the law.

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BAYSWATER doesn't quite come in the West End orbit, but "Home from the Hill" (MGM—CinemaScope) is being pre-released at the Queen's because no West End hall is available. The film's ticking over smoothly.

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"SONG WITHOUT END" (Columbia—CinemaScope), although meeting some sales resistance from teenagers, is getting by at the Columbia Theatre, Shaftesbury Avenue. As for the other "hard ticket" jobs, "Ben-Hur" (MGM—Camera 65-Panavision), "South Pacific fic" (Twentieth Century-Fox—Todd-AO) and "Can-Can" (Twentieth Century-Fox—Todd-AO), they're prospering at the Empire, Dominion, Tottenham Court Road, and Metropole, Victoria, respectively.

On release

NOW for the suburbs. "Suddenly Summer" (Columbia—British) has [illegible] right in the top flight. Its figures are c[illegible] able with those of "Psycho" (Paramount—[illegible] an X certificate, and not very far sh[illegible] "Doctor In Love" (Rank—British), whi[illegible] an A certificate and is a comedy. Subs[illegible] run exhibitors, get cracking and se[illegible] "Suddenly, Last Summer" pays fo[illegible] winter fuel.

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SO FAR, "Let's Make Love" (Tw[illegible] Century-Fox—CinemaScope) has been a b[illegible] appointing. It's still clicking in the We[illegible] but suburbanites are falling less easily Marilyn Monroe's charms. Maybe the mu[illegible] will come into its own again when it s[illegible] playing the provinces. It wouldn't be the [illegible] to thrive on "country air."

\+ + +

THE REAL turn-up is "It Started [illegible] Naples" (Paramount—VistaVision). The come[illegible] has definitely made a splash with the popula[illegible] as well as better-class audiences. So it should. Sophia Loren, its star, is terrific!

\+ + +

"THE NUN'S STORY" (Warner-Pathe) had a highly profitable three weeks. It built up [illegible] big reputation while doing the rounds on [illegible] "hard ticket" basis and the fans have rushed back for more. The picture's certainly unique a screen classic and a best-seller.

\+ + +

THAT FIRST-RATE comedy drama, "The Apartment" (United Artists—Panavision), [illegible] definitely ringing the bell in good- and high-class halls and creating more than a tinkle in others. Don't let "The Apartment" go to th[illegible] opposition.

\+ + +

COLUMBIA'S Anglo-French X certificat[illegible] "double bill," "Never Take Sweets From [illegible] Stranger," and "Come Dance With Me," garnering a pretty penny. I'm glad because I thought the Hammer boys made an excelle[illegible] job of "Never Take Sweets From A Strange[illegible] a film with a ticklish theme.

\+ + +

"ONE FOOT IN HELL" (Twentieth C[illegible] tury-Fox—CinemaScope). Alan Ladd's [illegible] western, has proved yet again that the[illegible] always a market for good "outdoors." [illegible] clocked up useful money during all thre[illegible] its London "legs."

\+ + +

THE Boulting brothers' newest comedy, [illegible] French Mistress" (British Lion—British), [illegible] keeping well on the right side. I foun[illegible] humour a trifle laboured, but maybe I exp[illegible] the impossible—another "I'm All Right, J[illegible] (British Lion—British).

\+ + +

THE Rank unit programme. "Pic[illegible] Third Stop" (British) and "Three Mo[illegible] Freedom" (German), hasn't set the Than[illegible] fire. Each film is good of its type, but [illegible] shows the other off to great advantage.

continued on page 26

PROSPER WITH ANGLO!

'ERS' NEWS

ney Productions lds a three-day les conference

HAT the Walt Disney Productions' e shall be given an immediate oppor- view the latest product, Cyril Edgar nged a three-day sales conference tomorrow.

four new films will be screened to during the week-end, including the n-dollar British epic, "Swiss Family

Clarke, foreign sales manager, will be his tour of Europe to talk to the dele- bout the long-term production plans Disney has both in Hollywood and nd to give them first-hand information he tremendous reception which "Polly- and "Jungle Cat"—two of the pictures will be screened over the week-end—are ly enjoying in America.

To be screened

Four pictures will be shown on the Friday and Saturday. The record-breaking "Polly- anna," starring Hayley Mills, Jane Wyman, Richard Egan, Karl Malden, Nancy Olson, Adolphe Menjou, Donald Crisp, Agnes Moore- head and Kevin Corcoran.

"Swiss Family Robinson" is a box-office combination of British and American stars. The family is John Mills, Dorothy McGuire, James MacArthur, Tommy Kirk and Kevin Corcoran with Janet Munro co-opted with screen writers' licence as a welcome addition to the family, when she, too, is marooned on the desert island.

Cecil Parker and Sessue Hayakawa have other prominent roles in this Technicolor adaptation of this classic.

The best-ever True Life feature—high praise when one recalls "Living Desert" and others in this popular Walt Disney series—is the claim made for "Jungle Cat," which comes straight from its Edinburgh Festival triumph, to be specially screened at the conference.

Completing the quartet for immediate view- is the quaintly titled but highly acclaimed The Hound That Thought He Was A Coon," a most unusual story of a dog that ould not chase racoons because he had always anted to be one. In Technicolor, this is one the novelty attractions of the season.

For discussion

Of the programmes now in various stages of production and near completion which will be discussed during the weekend by Cyril Edgar and Cyril James are:—

"One Hundred and One Dalmations"—based on Dodie Smith's best-selling novel—which has been made into a novel all-cartoon feature.

"The Absent-Minded Professor"—a comedy in the "Shaggy Dog" vein, with Fred Mac Murray, Nancy Olson, Ed Wynn and Keenan Wynn.

"Greyfriars Bobby," a British film, based on the story of the Scots dog, with Donald Crisp and Kay Walsh.

"Petticoats and Blue Jeans," second Holly- wood picture for Hayley Mills—in which she plays twin sisters. Maureen O'Hara is also starred.

"Ten Who Dared," starring John Beal in a drama of men against the raging Colorado River.

"The Horsemasters," now shooting at Shep- perton Studios, with Janet Munro, Tony Britton, Annette Funicello, John Fraser and Donald Pleasance.

"Magnificent Rebel," with Carl Boehm lead- ing in a romantic Vienna setting.

"Nomads of the North," which tells James Oliver Curwood's story of the Canadian frontier.

Triton pact with 20th-Fox

PLATO SKOURAS, one of the founders of the newly formed Triton Productions, is in London to finalise international production plans on the company's "St. Francis of Assisi," which will begin filming next week on location sites in Madrid, Florence and Assisi.

Starring in the CinemaScope De Luxe Color production will be Bradford Dillman and Dolores Hart. Skouras will produce the film with Michael Curtiz directing.

The picture is the first of a three-picture pro- duction-distribution deal between Triton and 20th-Fox.

Skouras, after finishing his production call in London, will go to Rome, where additional pre- shooting preparations will be made.

The script for the production was done by Eugene Vale from the original book by Louis De Wohl.

Dillman has just completed work in the unreleased "Sanctuary," a Twentieth Century- Fox production starring Yves Montand and Lee Remick.

In addition to "St. Francis of Assisi," Triton will very shortly put before the cameras "California Street," from a novel by Niven Busch with screenplay by George Zuckerman and "Journey of Jules Verne," an original screenplay by Jack Thomas.

Plato Skouras, Spyros Skouras Jr., and Charles Skouras head the independent producing com- pany.

Darryl F. Zanuck, now dubbing and scoring "The Big Gamble," is preparing three projects, one of which will be his next production for 20th Century-Fox release.

The trio comprise "The Short Cut," a story of the Italian campaign against Ethiopa, which is being scripted from the novel by Ennio Flaiano; Jim Bishop's "The Day Christ Died," for which Paul Gallico is writing the screenplay, and Irving Wallace's current best-seller, "The Chapman Report," which Zanuck may produce in Hollywood.

"The Big Gamble" stars Juliette Greco, Stephen Boyd and David Wayne and was directed by Richard Fleischer from Irwin Shaw's adventure story in CinemaScope and Eastman's new 52-50 superspeed colour during a 30,000- mile trek through France, Ireland and the Ivory Coast

Richard Attenborough was given a standing ovation by a packed audience at the premiere of his film, "The Angry Silence," at the Alhambra Theatre in Amsterdam. This reception was the climax to a 24-hour rush visit to Holland by him to help launch his picture there. During his short stay he gave two well- attended press con- ferences and made a live television appearance. After the premiere he was the guest of honour at a reception attended by the mayor and mayoress of Amsterdam, Dr. and Mrs. G. van Hall and the British Consul, L. P. Biggie and Mrs. Biggie. Here he is seen talking to Dr. and Mrs. van Hall. "The Angry Silence" is being distri- buted overseas by Lion International

Eros trade shows 'Woman of Evil'

EROS'S "A Woman of Evil" in Eastman Color and Totalscope will be trade shown at the Hammer Theatre on October 10, at 2.30 p.m

"A Woman of Evil" stars Belinda Lee, Jacques Sernas and Michele Mercier. It is set in the period when Caesar Borgia was climbing to power, abetted by his sister Lucretia Borgia.

'Hot Hours' goes on ABC release

MIRACLE Films's X certificate film "Hot Hours" begins ABC circuit release on Sunday, November 6.

"Hot Hours" stars Liliane Brousse and was made by Lola Kohn and Louis Felix—the pro- ducer-director team which made "Heat of the Summer."

continued on page 16

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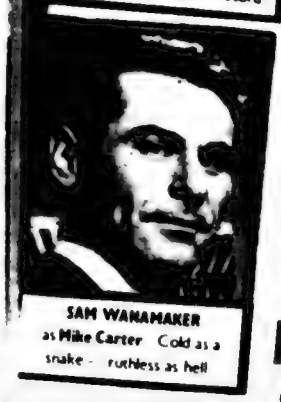

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RENTERS' NEWS

—continued from page 13

Regal arranges tie-ups for 'Sidney Street'

REGAL FILMS INTERNATIONAL'S publicity department has arranged a number of tie-ups for the Mid-Century Films production "The Siege of Sidney Street."

The Raleigh Cycle Company has tied-in with its latest "Moped" cycle—which Nicole Berger used to and from the studios. David Toff music publishing company, has published sheet music of the theme song "Ya Vas Lyu-Blyu," which will be on sale in music shops throughout the country, and Melodisc Records has issued a recording of the theme song sung by Victor Soverall.

Melodisc has also issued an unbreakable record free for exhibitors to play on the non-sync. in advance of showdate. The record has a superimposed announcement saying the film is coming to their theatre.

The *News Chronicle* has reproduced a 4-fold miniature edition of the "Daily Chronicle" of of 1911, giving the details of the actual seige and pictures of the event. This is being used as a throwaway.

In addition, Pan Books is issuing a paperback edition in November of the story of "The Seige of Sidney Street." The book has a colour cover showing artists from the film and main title credits.

The picture begins general release on the National Circuit with "Hello London" on November 7 and not November 21 as previously announced.

'Nurse' carries on breaking records

ANGLO'S Peter Rogers production—"Carry On Nurse"—is still maintaining big business at re-issue engagements all over the country.

From theatre after theatre reports reaching Anglo's head office show that the pulling power of this record-breaker is in no way diminishing—even when brought back to a situation again and again.

Among the latest batch of successes of "Carry On Nurse" on reissue engagements are those at Scunthorpe, Leicester, Hemel Hempstead, Palmers Green (playing for the third time at the theatre), Wrexham, Bletchley, Welwyn Garden City, Chesham and Crawley.

Playing at Faversham, Whitstable and Rayleigh on reissue the film has scored the biggest box-office business of any Anglo picture ever to play the theatres concerned.

'Jungle Cat' leaps to success

WALT DISNEY'S "Jungle Cat" has broken every house record in its first week at the Trans-Lux Normandie Theatre on Broadway, New York. The film has also done terrific business at the Loop Cinema in Chicago and the Fine Arts, Los Angeles, claims the company.

"Jungle Cat," which is to have a London pre-release season later this year, was filmed in the great rain forest of the Amazon, in Brazil, and took three years in the making. It was written and directed by James Algar, with the co-operation of the government of Brazil and the Smithsonian Institution.

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In the second annual poster judging competition sponsored by the Hollywood Foreign Press Associat Warner Bros. branch in Germany was awarded first prize for its three-colour "Die Augenzeug ("Girl on the Run"). Pictured here at Warner Bros. counting the ballots are members of overseas press group, who acted as judges in the competition. Standing, left to right, Savario Lomedi Frederick Porges, and looking on Carl Schaefer (head of international advertising and publicity at Warner Bros.). Seated, left to right, Olga Andre, president Bertil Unger, and Marika Aba

Competition winners for 'A Summer Place'

AS PART of its exploitation campaign for "A Summer Place," Warner-Pathe arranged a national tie-up with Butlin's Holiday Camps which entitled the winners of a special holiday competition to a free-all-expenses-paid holiday for four people at any camp in Britain.

The winners are Valerie A. Davies of Knotty Ash, Liverpool; E. Lines of Market Harborough, Leicestershire, and Mrs. G. Mays of West Stockwith, Yorkshire.

"A Summer Place," which stars Richard Egan, Dorothy McGuire, Sandra Dee, Troy Donahue and Arthur Kennedy, is the true-to-life story of teenagers caught up in the problems of first love. It has been playing to large audiences throughout its general release—which began last January—and is still going strong!

Rank FD reissues pack them in

RANK FD's reissue programme, "A Town Like Alice" and "The Glenn Miller Story," is still doing very well.

ABC theatres throughout the country have enjoyed terrific success as a result of booking the combination.

Now the Essoldo circuit reports big takes with this programme.

News from the Essoldo, Newcastle, indicates that another RFD programme—"Purple Plain and "Man Without a Star"—is also taking big money.

'Dracula' draws big crowds

HAMMER'S thriller "The Brides of Dracula" is scoring throughout the country claims RFD.

Latest reports of the film's success come from the Odeon, Doncaster, and the Odeon, Bristol where it created new Sunday take and admissions records; and from the Gaumont, Elth Hill, and the Gaumont, Reading, where chalked up new Sunday take records.

"The Brides Of Dracula" stars Peter Cu ing, Martita Hunt, Freda Jackson and Yvo Monlaur with David Peel and Miles Malles Anthony Hinds produced, Terence Fis directed. Anthony Nelson-Keys was assoc producer, Michael Carreras executive produ The film is released by UI through RFD.

'The Hand' booked for ABC release

BUTCHER'S FD has got an ABC rel beginning November 14, for "The Ha which stars Derek Bond and Ronald Leigh H The picture was produced by Bill Luckwell directed by Henry Cass.

Trade show of the film will be on Octob 10.45 p.m. at the Celluloid Theatre.

'Hans Andersen' sails in the Queen Mary

THE Cunard line has booked Regal International's "Hans Christian Anderse the Queen Mary's voyage beginning Oct Samuel Goldwyn's musical in Technicol Danny Kaye, Farley Granger and Jeanm

Production

by BILL EDWARDS

CONFERENCE . . .

Richard Todd is now making his first personal production—" Don't Bother To Knock "—at ABPC, Elstree. Here he is, on location, with producer Frank Godwin and director Cyril Frankel

RI RD TODD has joined that small, select group British actors turned independent producer t Associated British Studios, Elstree, he is ma g and starring in " Don't Bother To Knoc a comedy with one of the most glamorous. nternational casts ever seen in a British studi

Th uestion of international productions—and rticularly international co-productions—is o of Todd's hobby horses. Few British acto have taken a greater interest in what goes n behind the trade scenes, and he has spen he last few years acquainting himself with production, distribution and exhibition techniques both here and abroad.

As a member of the FBFM he is the only actor to sit on the BFPA-FBFM joint co-production committee, and serves also on the export and labour relations committees.

Staggering

" About 10 years ago," he said, " I began to ke a serious interest in the treatment and reception our pictures got in European countries. I wasn't happy at what I found. I had some figures prepared, comparing the results of American and British pictures in Europe.

" Even allowing for the fact that naturally the American pictures carried more international household names the comparisons were staggering. I felt that here was a valuable market which we hadn't started to tap.

" With a few exceptions we weren't even publicising our pictures properly.

" That was one reason why I started attending international film festivals on my own, before Associated British officially supported them.

Carefully geared

The results of all this was that I knew I went into production my pictures would carefully geared for the international mar-

And once made, I had certain ideas of own as to how they would be sold abroad."

Don't Bother To Knock " is a perfect exple of a " natural " international subject. Its edy story brings together Todd, Nicole urey from France, Elke Sommer from Germany, Rik Battaglia from Italy and Britain's June Thorburn at the Edinburgh Festival—without this international aspect there would be no story.

" I have had a financial interest in several pictures," said Todd, " but this is my first production. And I did not go into it without some apprehension. I bought the book 18 months ago and refused all outside film work last year so that I could prepare it.

" I think I had four scripts written before I was happy to go ahead."

Did Todd see his future as a producer rather than an actor?

" Not at all. I'm fascinated by every aspect of film-making; it's a fascinating business, but acting is still the work I know best. One of the advantages of being an actor is that I can go along to a distributor with a script and myself as star and producer—and the package is half completed.

" But this doesn't mean that I will appear in every picture I plan to make."

Todd's future production plans include a moderate budget subject for early next year and the screen version of John Harris's novel " The Sleeping Mountain."

" This will be an extremely costly one to make," he said, " and as there is a strong probability of us entering the Common Market may be made as an international co-production."

" Don't Bother to Knock," which is for Warner Pathe release, is directed by Cyril Frankel and produced by Frank Godwin for Richard Todd's company, Haileywood Films.

\+ + +

BOB PENN, who in six years as chief publicity photographer at Associated British Studios has worked on some of the most important productions to be made in this country, has turned freelance.

His first assignment: " A Weekend with Lulu," the Hammer-Columbia comedy which John Paddy Carstairs is making at Shepperton.

Penn's home phone: Viking 5301.

\+ + +

PRINCIPAL photography has finally started on 20th-Fox's " Cleopatra," largest ever production to be made in this country.

Jack Hildyard is lighting the picture which will

continued on page 21

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Television

by TONY GRUNER

HOLLYWOOD is on the eve of its biggest expansion into television film production. All the major film companies have ambitious plans for filmed series, both 30 minute and one hour, which they will offer to the networks in the States.

The Motion Picture Association of America, which has negotiated for many years with the Board of Trade in working out details of a quota for U.S films, is now faced with a completely different problem when it comes to securing adequate exposure for its product on British television screens.

Not a 35 per cent. British quota as for feature films, but an 86 per cent. British tv quota is the main difference and the main problem facing the MPAA.

And whereas the Association was able to enjoy almost a monopoly of Hollywood feature product coming into the country in television production it is faced with many competitors within its own field.

Experienced

Companies like MCA-Revue, National Telefilm Asociates, networks like CBS and NBC and experienced production companies like Desilu have already had equal experience in the production of tv films and in most cases have secured a small, but regular foothold in the British market.

Only one MPAA company has so far been able to secure continuity of transmissions in the United Kingdom and that is Warner Brothers. The WB series "Cheyenne." "Maverick." "Hawaiian Eye" and "77 Sunset Strip" are all being shown on ITV, while "Bronco" and "Tenderfoot," two one-hour Western series, make regular appearances on the BBC.

One might say that because of the close association between Warner and ABC there is always a guarantee that the American company would enjoy an adequate exposure of their product in the United Kingdom.

This is simplifying the issue as the Warner series appear to be in as much demand by the BBC and other programme contractors as it is by ABC television. Moreover this company's success story is not only related to the UK.

In the States for example, Warner is providing approximately one third of the programmes of American Broadcasting Corporation, the third largest network in the U.S.

No other member of the MPAA has been so continually successful with its tv series as the studio headed by Jack L. Warner.

Closest runner-up is Screen Gems, which has some 15 shows now being seen on one or other of the three networks. Screen Gems, the television subsidiary of Columbia Pictures, has not done anything like the Warner business over here.

Apart from "Ivanhoe," a fully financed Screen Gems British series, no other programme has secured a British network release and currently "Tightrope," a 30-minute detective saga, and "Just Dennis," a situation comedy series, are being shown on Associated-Rediffusion. Individual stations are also showing "Huckleberry Hound," a cartoon series.

The BBC has also just purchased the Burns and Allen series from the company. As for the rest of the MPAA companies, MGM-TV, Paramount-TV, 20th-Fox TV and United Artists, their record both in America and over here has been pretty dismal.

Faced with the diminishing market for feature films on a world-wide basis these Hollywood companies are determined to make up for this deficiency through successful television series and this season each is setting high store on a number of new shows which will be offered to the U.S network. MGM has "National Velvet," based on the novel by Enid Bagnold, and "Islanders."

"National Velvet" goes on NBC, but it will face pretty hefty competition with Ed Sullivan on CBS and "Maverick" on ABC.

"Islanders" is a one-hour show which has been slotted in for ABC.

Paramount has a new comedy series, "Mr. Gurlund," which has been bought by CBS and which will be competing against "77 Sunset Strip."

Fox has a new one-hour series on ABC—"Hong Kong," and "Adventures in Paradise." The first has been bought for ABC, the second has yet to find a sponsor.

United Artists with its ZIV-UA subsidiary has been doing fairly well in the syndication market with ZIV product, and has two new series—"Aquanauts," which goes on to CBS and "Klondike," which has been bought by NBC.

None of the series mentioned, with the exception of the Warner product, has been shown in Britain.

Statement

The BBC has already made its point clear in the recent statement by Kenneth Adam, who declared that the Corporation would be buying fewer American shows in the future.

John McMillan, programme controller for A-R, has gone to the States on a purchasing commission to watch the new American programmes. From ABC, ATV and Granada, there is no news of forthcoming Hollywood purchases.

The MPAA over here appreciates that today it is a buyers' market. Apart from the poor prices now being offered for all American programmes, both the BBC and ITV appear to be providing

Cartoonist John Halas and his latest brain child "Foo Foo." This cheeky little extrovert with the bowler hat has already won four prizes for his creator at international film festivals and takes the ITV screens every Saturday afternoon. The "Foo Foo" series was specially commissioned by ABC Television from Halas and Batchelor and is the first British tv film cartoon series

more original live shows which they can then sell again to the Commonwealth countries.

Another hard fact is that viewers on the whole don't appear to notice the difference between live or filmed programmes and there has been no particular demand for film shows with the exception of the good Western.

Thus, Hollywood, which brought up generations of filmgoers on its products, is watching hopelessly the tv audiences of today and tomorrow become used to non-Hollywood entertainment.

Even if some of its better series do manage to get transmitted in Great Britain the 14 per cent quota for foreign product can hardly provide exposure for the programmes of all the MPAA companies.

What is likely to happen? Cautiously, discussions are starting in New York, Hollywood and in London with a view to making tv series in the United Kingdom.

There are a number of difficulties in the way as a series made in Britain still appears to have a certain stigma attached to it when offered to American buyers.

But the Hollywood companies are coming round to the view that they cannot afford to consider this a serious objection.

Without participation in British tv production there seems little hope of regular exposure for their product on British television screens.

Some companies have considered the possibility of completely financing their own series over here.

Others are looking for British partners. The Rank Organisation or Associated British Picture Corporation.

A few would like to do a deal with the B

continued on page 21

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REVI S

—contin om page 10

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Points box-office Technico...

...rogress "shames" the original Addams scores as the glamorous Kitty, ravishing Norma Marla handle a snake as Maria, and ...e convinces as the unscrupulous ...ossoff and Francis De Wolff head ...ng cast. The direction lacks sen- possible to appreciate fully the ...icance of Jekyll's tampering with Hyde's dizzy degradation leaves imagination. Lewd, lustfu:, chill- ...ng and ornate, it'll collect crowds on tenterhooks.

Appeal.—Meaty story, strong cast, ...tle, sex, lush staging, Megascope, and terrific exploitation angles.

'Beat' Girl

Renown. ...ritish. (X) Featuring David Farrar, Noelle ... ...m and Gillian Hills. Produced by George ... ...lloughby. Directed by Edmond T. Greville. Screenplay by Dail Ambler. Director of Pho...graphy, Walter Lassely. Musical Director, John Barry. 7710 feet. Release December 5, 1960

"JEA...-AGE" melodrama, with songs. Set mainly in Soho, it's about a self-willed fifteen-year-old beatnik, daughter of a successful architect, who resents her father's pretty French second wife and decides to live for kicks, but soon gets into hot water and, chastened, returns to the old nest. The tale is not particularly original, but the principal adult and teenage players' performances are first-class, the list of "cool" guest artists stretches as long as your arm, and the numbers head the current hit parade. And that's not all, the film's musical score, played by topnotch John Barry and his Orchestra and sung by Shirley Ann Field and Adam Faith, is the first to be recorded in its entirety on a long-playing disc. Pre-sold, the opus can hardly miss. Outstanding British "gimmick" offering.

Story.—Paul Linden, a West End architect, whose work has caused him to neglect his motherless daughter, Jennifer, marries Nichole, an attractive Frenchwoman. Nichole tries hard to gain Jennifer's friendship, but the latter, who secretly loathes her step-mother, joins a wild gang of beatniks, refuses to pay a ball. Later, Jennifer accidentally discovers that Nichole had once been a striptease dancer. Night club owner Kenny, lover of Greta, a hostess, covets Jennifer and threatens to reveal Nichole's past if Nichole interferes. After a hectic evening during which Jennifer is nearly killed in a car driven by Dave, her boy friend, the beatnik crowd meets at Jennifer's house for a party. Nichole sends them on their way but Jennifer shouts the truth about Nichole, and Paul overhears. Jennifer then bolts and is about to accompany Kenny to Paris when Greta arrives and, madly jealous, stabs Kenny. Things look black for Jennifer, and she rushes out, but is subsequently found by Paul and Nichole and welcomes their love and protection.

...duction.—The picture follows a familiar ... trail, but a clever, closely fitting musical ... stoutly and effectively "soles and heels" ...ches. Gillian Hills, looking like Brigitte ...'s twin, is a fascinating handful as Jen- ... Noelle Adam makes a determined, yet ...rstanding, Nichole, and David Farrar dis- ... admirable restraint as Paul. Adam Faith ...sters as Dave, and Christopher Lee is a ...oughly bad hat as Kenny. Its guest artists ...ude the famous "stripper," Pascaline, and ... known tv and radio personalities. The ...otor chase stimulates interest halfway, the ...im sessions" are put over with zest, and ...re is a slap-up climax in which Jennifer ... but takes a murder rap. Moreover, the ...logue crackles, and Walter Lassely's photo- ...phy is first-class. No mistake, "'Beat' G...l" will "send 'em" to the box-office.

Points of Appeal.—Straightforward story, popular and versatile cast, ace guest stars, shrewdly spaced dramatic highlights, best-seller ...es and clever title.

The Fall of the House of Usher

Anglo Amalgamated. American (X). CinemaScope. Photographed in Eastman Color. Directed by Roger Corman. Featuring Vincent Price, Myrna Fahay and Mark Damon. 7,102 feet. Release not fixed

CANDLELIGHT CinemaScope and Eastman Color thriller, with psychopathic overtones. Based on Edgar Allan Poe's famous short story, it concerns an eccentric who firmly believes, not without reason, that his family is tainted and determines that neither he nor his sister shall perpetuate the ugly, ill-fated breed. The skilfully drawn characters, ably directed, move stealthily against dank, forbidding backgrounds and the shaping of their dark destinies leads to intelligent and chilling horrific. Brilliant camera work and realistic "noises off" sharpen salient situations, while a big fire climax cauterises the festering, yet gripping, narrative and lifts the whole into the top bracket. Box-office macabre.

Story.—Philip Winthrop, a handsome young man, anxious about his fiancée, Madeline Usher, visits her crumbling mansion home in mist-laden marshes, but is frigidly received by Roderick, her inhibited brother. Philip finds Madeline a pale shadow of her former self and Roderick warns Philip against marrying her by detailing his ancestors' evil deeds which have left their mark on the House. Philip narrowly avoids many "accidents," and later Madeline is found "dead." Roderick buries Madeline, although aware that she suffers cataleptic fits, because he's resolved to prevent the Ushers' "black" blood from spreading to other generations. Madeline escapes from her coffin, leaves a trail of gore and violently attacks Philip, but he survives. She tries to choke Roderick, but the fast decaying House of Usher collapses, catches fire and slowly sinks into the marshes. Bristol, the Ushers' family butler, saves Philip, but doubles back and dies with his employers.

Production.—The picture stretches Edgar Allan Poe's tale to full feature length, but the romantic padding, subtly introduced, will not irk the purist. Vincent Price, an actor having the grand manner, contributes a compelling portrayal as the tormented Roderick, Myrna Fahey convincingly switches from maidenly reserve to maniacal frenzy as Madeline, Mark Damon is more than adequate as Philip, and Harry Ellerbe brings a welcome draught of clean, warm air as Bristol, the faithful retainer. Eeriness is cleverly created at the start, and the Ushers' infamous family portrait gallery and creepy activity in the crypt presage greater evil to come without robbing subsequent thrills of spontaneity. Superb photography intensifies every twist, but when the House of Usher literally goes up in smoke, genuine poignancy cunningly cushions the shock. Imaginatively blending mystery and horror, the film should appeal equally to high- and low-brow audiences.

Points of Appeal.—Fascinating, engrossing and spine-chilling tale, first-rate characterisation, flawless treatment, impeccable lensing, title, CinemaScope and Eastman Color.

Portrait in Black

Rank-Universal. American (A). Photographed in Eastman Color. Directed by Michael Gordon. Featuring Lana Turner, Anthony Quinn and Sandra Dee. 10,125 feet. Release November 21, 1960

MURDER mystery melodrama, given glossy "Peg's Paper" covers. Superbly photographed in Eastman Color, it concerns a beautiful young woman, second wife of an irascible, bedridden shipping tycoon, and her husband's doctor who fall for each other and adopt dark means to further their unholy ends. The well known players are, with few exceptions, miscast, the director lacks finesse and the dialogue is incredibly trite, yet, despite clumsy treatment, the film contains some genuine suspense. It also has a built-in wardrobe and a jewel case which can't fail to delight and excite the feminine patron. By and large, a potential turn-up. Very good popular hokum.

Story.—Matthew Cabot, a tough San Francisco shipowner, is bedridden, but browbeats his second wife, Sheila, his teenage daughter, Cathy, his medical adviser, David Rivera, and his lawyer, Howard Mason. Mason covets the Cabot empire and Sheila, but she and David are secret lovers. Tired of waiting for Cabot's death, David hastens matters. Following Cabot's funeral, Sheila receives an anonymous note with the words: "Congratulations on the success of your murder." David seeks the author and suspects Mason. Cathy, Blake Richards, a young tug owner engaged to Cathy, and Cob O'Brien, the Cabot's chauffer. Eventually, David is convinced that Mason wrote the letter and he disposes of the lawyer in circumstances that incriminate Blake. Soon, another note arrives and David discovers that Cob sent it on Sheila's instructions. Her excuse is that she penned it in order to bring her and David closer together. Cathy then realises that David and Sheila were responsible for the murders. David attempts her life, but comes a fatal purler, and Sheila, terrified, is compelled to face the inevitable alone.

Production.—The picture takes its cue from the saying: "O what a tangled web we weave, when first we practise to deceive!" but so overstates the axiom that many dramatic twists border on the preposterous. Lana Turner hasn't a wide emotional range, but, dressed to kill, looks a treat as the guilty Sheila. Anthony Quinn strives hard with limited success to extricate himself from ugly dilemmas as Doctor David, and Lloyd Nolan, Sandra Dee, John Saxon, Richard Basehart and Ray Walston also struggle desperately to rise above the novelettish script. There is one really frightening moment when a scared cat jumps on Cabot's death-bed, and a scene in which Sheila drives a car for the first time that, oddly enough, raises unintentional laughs and creates thrills simultaneously. These, plus star values, an obvious feminine angle and marvellous staging, entitle the opus to the benefit of many doubts.

Points of Appeal.—Sex, stars, suspense, lush staging, shrewd woman's slant, Eastman Color and big exploitation possibilities.

Crossroads to Crime

Anglo Amalgamated. British (U). Featuring Anthony Oliver, Patricia Heneghan and Miriam Karlin. Produced and Directed by Gerry Anderson. Screenplay by Alun Falconer. Director of Photography, John Reed. Musical Director, Barry Gray. 5,108 feet. Release not fixed

CRIME melodrama, unfolded on the outskirts of London. It concerns a zealous young cop who takes determined, if unethical, steps to round up lorry hi-jackers and discovers in the end that he hasn't been "going it alone." The shrewdly chosen team and competent director firmly compress a quart into a pint pot and decant the potent brew against realistic and widely varied backgrounds. Definitely a suspenseful and exhilarating draught. Good British "second."

Story.—Don Ross, a conscientious flatfoot, accidentally learns that a wayside cafe, operated by Connie Williams, a homely body, has been "commandeered" by modern highwaymen. Don informs Sergeant Pearson, his station boss, but the latter treats the matter as a joke. Miles, the gang's immaculately tailored leader, orders Diamond, his tough aide, to slip Don a £50 bribe. Don keeps the money, thereby causing his wife Joan, deep concern. Actually, Don is hoodwinking the mob and by appearing to play ball he ultimately gets the goods on them, following a big haul. During the showdown, Don finds that Johnny, another "rozzer," has officially been on the crooks' trail. Needless to say, the happy ending brings comfort to Joan and Connie.

Production.—The picture, refreshingly free from pretence, is quickly off the mark and enthusiastically plays the ever-popular "cops and robbers" game. Anthony Oliver convinces as the eager Don, Ferdy Mayne and George Murcell contrast effectively as Miles and Diamond, and Patricia Heneghan and Miriam Karlin strengthen the distaff side as Joan and Connie. Victor Maddern, Arthur Rigby and David Graham are the most prominent of the rest. The film's moral is lofty, its tender domestic asides encourage feminine interest, and the climax is a corker.

Points of Appeal.—Taut, and exciting tale,

talented players, resourceful treatment, popular sentiment, thrills, handy footage and U certificate.

Chartroose Caboose

Rank-Universal. American (U). Panavision. Photographed in Eastman Color. Directed by William "Red" Reynolds. Featuring Molly Bee, Ben Cooper and Edgar Buchanan. 6,865. Release November 21, 1960

COMEDY drama, embellished with songs and photographed in Panavision and Eastman Color. It's about a philosophical old railway guard who allows an eloping couple, a runaway boy and a wealthy hobo to share his home and does himself, as well as them, a good turn. The characters are amiable, its humour is wholesome and the exteriors are delightful, but the "honey" is rather thickly spread. No matter, the overall should entrance the not too demanding. Acceptable popular and family hall "double bill."

Story.—Dorrie Warren and Dub Dawson, an eloping couple, have jalopy trouble and are helped by Woody Watts, a retired railway conductor, who lives in a coach on a siding. Other unexpected visitors include Joey, a runaway small boy, and J. B. King, a mysterious tramp who claims to be a millionaire. In the early hours, a sudden jolt awakens the car's occupants and they discover that it's being towed away. Woody looks like losing his home, but, thanks to King, the car is eventually returned to its former parking place. It becomes the scene of Dorrie's and Dub's wedding, attended by Dorrie's now reconciled father, Woody, Mr. Warren, King and Joey, who, on King's advice, decides to go home, then leave the newlyweds alone.

Production.—The picture keeps on the move at the start, but the wheels of the car (caboose) are "oiled" with molasses and the sugar accumulation slows penultimate action. Edgar Buchanan makes a sturdy pivot as Woody, Molly Bee and Ben Cooper are a likeable pair as Dorrie and Dub, Mike McGreevey is a natural Joey, and O. Z. Whitehead scores as the eccentric King. The actual fade-out is hectic, its tuneful songs are neatly interpolated, and the cameraman does full justice to its sunkissed rural backgrounds.

Points of Appeal.—Friendly, if saccharine, tale versatile cast, Panavision, Eastman Color and U certificate.

After School

Gala. German (X) Directed by Alfred Vohrer. Featuring Christian Wolff, Heidi Bruhl and Corny Collins. 8,474 feet. Release not fixed

JUVENILE delinquency melodrama, made in Germany. It centres on a youth who is falsely accused of theft, and, together with other misunderstood kids, takes the "wrong turning." The main ingredients are mayhem, attempted rape and murder, but, despite sound acting against authentic Hamburg backgrounds, they fail to blend into purposeful, let alone tense and thrilling, screen fare. Ticklish Continental "X" certificate.

Story.—Cold shouldered by his teacher and his Nazi sympathiser father when he is wrongly charged with theft, Fabian Konig, a student, goes sour and leads a group of school kids who find excitement in petty larceny. Fabian contacts Jules Bregulla, a fence, and meets Tonia, an attractive orphan, living at the same flat as Bregulla and his mistress, Erna. Florence, Fabian's nymphomaniac former girl friend, becomes jealous of Fabian's interest in Tonia and breaks up their friendship, but later Fabian rescues Tonia from Bregulla's brutal advances. The latter is subsequently found murdered and Fabian, the obvious suspect, gets jailed. However, Erna proves to be Bregulla's killer and Fabian willingly pays his debt to society for stealing, knowing Tonia will be waiting.

Production.—The picture has widely varied settings, but colourful and convincing atmosphere, to say nothing of sound and acting, is dissipated on a frayed "why girl boys go wrong" theme. For the record, tian Wolff wins some sympathy as Fabian. Bruhl contributes a touching portrayal as and Corny Collins is quite a teaser as Flo Its supporting types, too, ring true. Incide the film, made in West Germany, has d French dialogue and English "captions."

Points of Appeal.—Provocative title an sible exploitation angles.

Young Jesse James

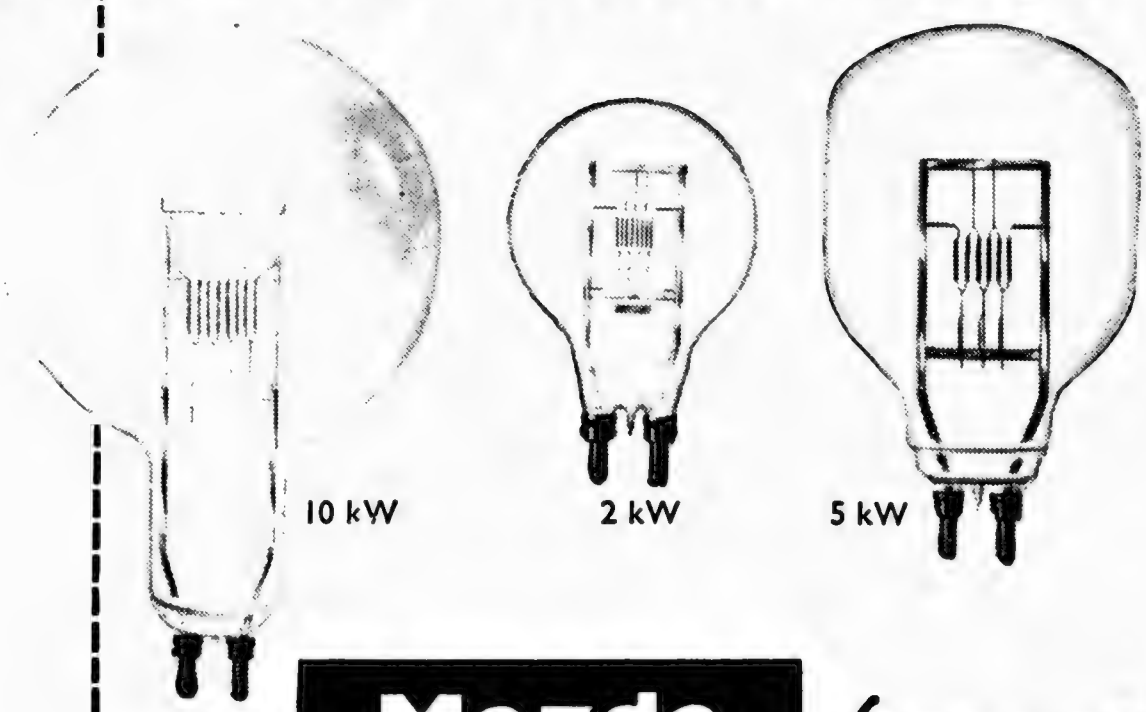
Twentieth Century Fox. American. CinemaScope. Directed by William C Featuring Ray Stricklyn, Jacklyn O'Dom Willard Parker. 6,457 feet. Release not

OUTDOOR melodrama, presented in C Scope. It deals yet again with the gris vities of the notorious bad men who te the West during the Civil War period. most truculent character, Jessie James, is a light coat of whitewash at the start, b black streaks begin to show long before th is pulled from the alfresco blood bath. and trigger happy, the opus carries little nine, or for that matter, masculine appeal so "second."

Story.—After seeing his stepfather hang Union soldiers, young Jesse James joins C trill's vicious guerillas, who include Frank, J elder brother, and Cole Younger, a cousin. Jesse develops a lust to kill, but calms down, returns home, marries his sweetheart, Zerelda, and with Frank, tries to work the family farm. The banks refuse to lend them money, and Cole, now a bandit leader, invites them to "sign on." Despite Zerelda's protests, Jesse takes part in a hold-up, but, ignoring Cole's orders, shoots the bank manager. Two of the gang are also rubbed out and Cole's brother, Bob, is wounded. A quarrel ensues, and Jesse goes it alone.

Production.—The picture not only covers

Mazda studio lamps



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familiar ng rea conten as the n an appr DA. E the oth tric app attempt ness.

J. but fails to offer sound or excit- resurrecting Jesse James and his s. Ray Stricklyn "does his best" p Jesse, and Jacklyn O'Donnell is erelda, but Willard Parker, Robert leyer and Rex Holman, who play are merely stooges. The psychia- is clouded by gunsmoke, and an e scene heightens its inherent ugli-

Points **ppeal.**—Title and CinemaScope.

Shor

Rank

A M OF CERTAIN GLORY. British. (U) P ed by Edward Jarratt. Directed and Photogr d by Robert Hawkins. Narrated by Tom F ing and Russell Napier. 2,650 feet. Release d fixed. Cameo documentary, pre- sented astman Color, giving a clear, concise, sympat and showmanlike résumé of the career Doctor David Livingstone, the famous nineteen-century Scottish missionary and ex- plorer, who "discovered" Central Africa, brought Christianity to the Negroes and de- nounced savage slave traders. It has a dignified approach, the doctor's idyllic marriage is grace- fully recorded and native ceremonials are logi- cally introduced, while the many scenic high- lights include magnificent "shots" of the Vic- toria Falls. The commentary, like the camera work, is first-rate, and the editing couldn't be bettered. Outstanding British featurette for all classes.

Data

MINING REVIEW No. 1. 14th year. (U). 851 feet. Produced by Peter Whale. Release September 5, 1960.—"House Builder" is a story about a 24-year-old joiner from Horden Colliery who designed and is now building his own house. "Geyser Power" tells of an experiment in New Zealand to harness geyser power to make elec- tricity. "Cows and Coal" shows how a modern boiler installation supplies heat and power for processing and bottling milk in a London depot. "Mallet Miner" deals with a new power loader designed to win coal from seams about two feet thick. Good.

TELEVISION

—continued from page 18

an ome may try to get one of the ITV com- pa interested in a form of financial participa- tio n their projects.

uccessful series on British television is no l of academic interest to the MPAA com- p s as it will not only keep viewers aware of t ntertainment potential of the respective li wood major, but would lay the basis for r profitable series in the future.

h fewer features coming from America and increased box-office returns for British films posed to the American product, MPAA is aware that investments in British tv film duction must come soon.

eslie Jones joins the ilm Producers' Guild

LESLIE JULIAN JONES has joined Talkie- strips, Ltd., an associate company of the Film Producers' Guild.

Mr. Jones has written the music and lyrics for many West End revues, in addition to many popular songs. He was two years with TV ad- vertising, Ltd., as writer-producer of Admags, and later tv commercial script writer with Foote, Cone and Belding, Ltd.

PRODUCTION

—continued from page 17

be on the floor until the end of the year when it goes to Egypt for a month's location work.

Producer Walter Wanger and assistant Saul Wurtzel were two years preparing the production which stars Elizabeth Taylor, Peter Finch and Stephen Boyd. The featured role of Apollodorus has gone to Harry Andrews.

Jack Swinburne is production manager, John DeCuir production designer and Oliver Messel is designing the costumes for Miss Taylor.

The screenplay is based on Carlo Maria Franzero's book "The Life and Times of Cleopatra." Ludi Clair did the treatment and script credits go to Nigel Balchin and Lawrence Durrell.

Initial filming is centred at Pinewood where an 8½acre reproduction of Cleopatra's Palace at Alexandria has been built—the largest set seen at a British studio. More than 100,000 dollars is going into the sets which are so numerous—72 to date—that the overflow is being handled at Shepperton and MGM Boreham Wood.

\+ + +

COLUMBIA has acquired distribution rights in Britain, the Commonwealth and Western Hemisphere of "Five Golden Hours," international comedy starring Ernie Kovacs, Cyd Charisse and George Sanders which is now shooting in London under the direction of Mario Zampi.

"Five Golden Hours," part of which has been filmed on location in the Italian Alps, is being made by Mario Zampi's Anglofilm Ltd.

The screenplay is by Hans Wilhelm, who scripted many of the late Ernst Lubitsch's greatest comedy successes. The production is being completed at the MGM Studios, Boreham Wood, Elstree.

Studio photography at Elstree is expected to be completed early in November and the picture is scheduled for release by Columbia in Britain and the United States in 1961. In addition to the territories stated, "Five Golden Hours" will also be handled by Columbia in the Phillipines.

\+ + +

FORMER camera operator Alan Hume has been put under a three-year contract by Peter Rogers—as lighting cameraman.

Rogers first put Hume under contract four years ago and he has worked on most of the producer's comedies, including the "Carry On" series. He was also loaned out to operate camera on "The Silent Enemy," "Third Man on the Mountain" and "Kidnapped."

When Peter Rogers recently went into production with "No Kidding" he gave Hume the opportunity of lighting his first feature film.

\+ + +

RAYMOND STROSS who has just completed "The Mark" at Ardmore Studios plans to return to Ireland in February with a new Tommy Steele subject—"King of the Castle."

Stross will also cast his wife Anne Heywood and is anxious to secure a third name—Noel Coward.

\+ + +

"SPARE THE ROD"—Bryanston's second subject in its second year's programme—starts filming at Shepperton on October 31 under director Leslie Norman. Max Bygraves is the star of this school-set drama which is produced by Victor Lyndon for Lewis Gilbert and Jock Jacobsen.

\+ + +

STARTING at New Elstree tomorrow, Friday: The Danzigers' "Operation Stogie," an army comedy which will be directed by Ernest Morris. Production supervisor is Brian Taylor.

\+ + +

JOSEPH MANKIEWICZ is in London preparing the script for 20th-Fox's "Justine," the first film to be made from Lawrence Durrell's best-selling "The Alexandria Quartet."

Mankiewicz will both script and direct this CinemaScope production which is to be produced by Walter Wanger some time next year.

\+ + +

DIMITRI TIOMKIN is writing the music for Carl Foreman's Columbia production "The Guns of Navarone."

Thus is renewed a partnership between Foreman and Tiomkin which began when both worked during the war with the Frank Capra unit making films for the American government. It reached its height with "High Noon" which won two Oscars for the composer.

SHOOTING NOW

ABPC ELSTREE.—**"The Naked Edge"** (United Artists), producers George Glass and Walter Seltzer, director Michael Anderson; **"Don't Bother to Knock"** (Haileywood for Warner-Pathe), producer Frank Godwin, director Cyril Frankel on location; **"Whitehall, S.W.1"** tv series, produced by Ian Warren.

BEACONSFIELD.—**"I Promise to Pay"** (Independent Artists for Anglo Amalgamated), producer Norman Priggen, director Sidney Hayers.

BRAY.—**"The Curse of the Werewolf"** (Hammer for UI), produced by Tony Hinds, directed by Terence Fisher.

MERTON PARK.—**"Scotland Yard"** series (Anglo Amalgamated), producer Jack Greenwood, director Peter Duffell.

MGM BOREHAM WOOD.—**"The Sleeping Partner"** (Relph-Dearden for MGM), producer Michael Relph, director Basil Dearden; **"Five Golden Hours"** (Anglofilm) produced and directed by Mario Zampi; building on three stages for 20th-Fox's **"Cleopatra."**

NEW ELSTREE.—**"The Court Martial of Major Keller,"** producers The Danzigers, director Ernest Morris; **"Operation Stogie,"** producers The Danzigers, director Ernest Morris (starts tomorrow, Friday); **"The Cheaters"** (tv series), producers The Danzigers, director Max Varnel.

PINEWOOD.—**"Cleopatra"** (Fox), producer Walter Wanger, director Rouben Mamoulian.

SHEPPERTON.—**"The Guns of Navarone"** (Open Road for Columbia), producer Cecil Ford, director J. Lee Thompson; **"The Queen's Guards"** (Michael Powell Productions for 20th-Fox), producer-director Michael Powell; **"The Greengage Summer"** (Columbia), producer Victor Saville, director Lewis Gilbert; **"The Horse Masters"** (Disney), producer Walt Disney, director Bill Fairchild; **"Nearly a Nasty Accident"** (Britannia), producer, Bertram Ostrer, director Don Chaffey; **"Weekend With Lulu"** (Hammer for Columbia), producer Ted Lloyd, director John Paddy Carstairs.

TWICKENHAM.—**"Double Bunk"** (Fanfare for Bryanston), producer George Brown, director Pennington Richards.

WALTON.—**"Follow that Man"** (Epiney Films for United Artists), producer Charles Leeds, director Gerry Epstein. Commercials. **"During One Night"** (Gala), produced and directed by Sidney Furie.

Showmanship

by FRANK HAZELL

WITH the ending of the Cork Film Festival another year of international film exhibitions is over.

In almost every case emphasis has been on the ambiguous phrase "the art of film"—what this really means has never been clearly defined—but with almost every selection committee being influenced by outside pressure, it can have both religious and national implications.

Where awards are presented the juries are mainly composed of film makers and those internally engaged in their own creative efforts which make them the most biased of judges.

For us in the industry the value of the festivals and the awards is in the personal honour accorded the artists or makers of the films and, of far greater importance, the chance to see a representative selection of international product.

These are the practical applications. The wider influence of showmanship is becoming less and less apparent except in treating the festivals as a tourist attraction for the countries concerned.

Festival awards have very little showmanship value left in them because the basis on which they are given is so distant from the object for which the film was made.

If the festivals are a shopping centre, then again they fall short—the last people considered are those from the industry. They have difficulty in seeing the films, priority being given to those who can bring to the festival the greatest amount of cultural kudos.

The days of the mink bikinis have passed—they may not have been ideal for those seeking the art of the cinema, but they certainly contained more showmanship, throwing a spotlight on the cinema more brilliant than the visits of Cocteau, Clair and Picasso put together.

If festivals are to mean anything to the industry, their aims and objects need much closer definition. Are they to help gain wider international screenings for the films, a tourist attraction, or a plain straightforward business convention?

Let each decide its course, we shall then know for what they stand and judge their value either on the cultural level or as a platform for international film showmanship.

NEW MEMBERS

E. Barnes, Gaumont, Stoke-on-Trent.
J. D. Clark, Majestic, Leeds.
D. F. Dean, Gaumont, Smethwick.
B. Gilchrist, Gaumont, Carlisle.
L. Key, ABC, Scunthorpe.
R. D. Negus, Odeon, High Wycombe.
D. Redman, A/M, Odeon, Southampt

SEALS OF MERIT

A. C. Webb (first), Odeon, Canterbu (Life Member No. 336).

D. J. Archer (fourth), Empire, Coven (Life Member No. 271).

L. J. Brown (fifth), Ritz, Felixstow (Life Member No. 192).

N. Matthews (sixth), Ritz, Leyton (Lif Member No. 136).

THE COMPANY OF SHOWMEN

Tape recording sells 'Hercules'

SOME more first-class campaigns have been arriving for "Hercules Unchained." **G. C. Dilley,** Ritz, Neasden, started his by having the maximum punch at the theatre the week before playdate.

A recording on tape was played whilst patrons entered and left the theatre which gave details of the film and featured the variety of goods of traders linked with the national advertising campaign. Photographs of these displays leave no doubt as to their impact on patrons, and I like the careful incorporation of the regular film material with displays of the various goods offered as prizes. Each marries into the whole without resembling a shop window.

Impressive

Again the huge cut-outs from the larger posters have made an impressive front-of-theatre display.

Away from the theatre advertising was in the same grand scale, a 50ft. float was entered in the Willesden Carnival, and as this event draws large crowds from all the surrounding areas, the publicity for the film would have rebounded not only on the Ritz but other theatres in the area playing "Hercules."

Three private cars were also decorated and made a tour of the town and surrounding districts. Two delivery vans of local traders carried streamers, both operating for two weeks prior to playdate.

Red arrows with teaser directions were posted in 50 side street situations, and at the local park where the annual fete was being held, a sandwichboard man wandered among the 60,000 crowd distributing throw-aways.

A contest in which 15 traders co-operated asked the public to form a word from the missing letters in each window display. This was obviously the star's name and prizes of Biro pens were presented to those completing the right entry.

A further contest was operated with "Sun Pat" at the theatre itself. Here the contestants were asked to give the number of nuts in a bag.

Other publicity included displays in factories (the outcome of an invitation to the works managers and their wives to see the film as the manager's guests), public houses, and illuminations at night in car parks.

Special guests on opening night included the Mayor and Mayoress of Willesden and members of the Soviet team taking part in the European Rowing Championships. They were afterwards entertained at a small reception given by Dilley.

In every way this campaign demonstrates what can be achieved without huge cost, by careful planning: making the best use of available material: and having the right enthusiasm.

G. J. Smith, Castle, Merthyr Tydfil, achieved extra newspaper coverage by linking his normal theatre display advertisements with that of the Hercules stockist.

They also gave their full window to a display on the film. Twelve other traders displayed tie-up cards and again theatre displays concentrated on the direct and appropriate tie-up with the cycle company.

J. L. Brown, Ritz, Felixstowe, had feature coverage on the film page of his local paper in which they used a double column illustration

This, in a paper which does not give much space to film news, was itself quite an achievement.

Careful

A painting contest was held amongst the minors and careful arrangements with the stockists of the nationally linked goods gave wider than normal shop and store displays.

Victor Sims, Central, Kidderminster, was an other manager who gained the main press on "Hercules Unchained" through the search for the local Mr. Hercules. Press gave full co-operation and the number of inches devoted to this single item was more than double all other editorial on the film.

A further newspaper contest, this time for the youngsters, used the painting block, and the "Word Game" also had support and a fa number of entries.

Above average

A local dealer in Hercules cycles was persuaded to present one as the main prize. well as newspaper mentions, special handb were also distributed on the contests. Ot press included a near half page composite above average general film editorial, in all, inches of free space.

R. Helley's campaign from the Regal, W. field for "Goliath" makes excellent use of arranged national tie-ups both in foyer displ and through reciprocal coverage in dealers' w dows. The search for the local Goliath produ further press mentions and a demonstration weight lifting given on the stage by former B tish and Olympic champions also received n tion.

A bold and eye-catching front-of-house disp made the maximum use of posters and c illustrations and the whole campaign app to have achieved a unity which produced right box-office results.

The Showman also commends . . .

Figures in parentheses indicate number of credits

AFFO ... **L. M.**, Odeon, Crewe: Summer of the Sev... h Doll, Sink the Bismarck! (2). **Adams, D.** (... Regal, Kirkcaldy: Public relations, Newsreel pub... (2). **Archer, D. J.**, Empire, Coventry: Hell Is A ... **Abell, D. G.**, Odeon, Brighton: On the Bea... **Alexander, A. D.**, A/M., ABC, Dundee: Don... anic Chaps, Expresso Bongo (2). **Attwood, F.**, ... on, Weymouth: The Heat of the Summer **Aspe... W. W.**, Odeon, Blackburn: Who Was That Lad... **Adams, L. F.**, A/M., Odeon, Ipswich: Make Mine ... ink.

BIGN... **E. C.**, ABC, Warrington: Goliath, Stage show... hildren's club, The Bramble Bush, The FBI Stor... Behemoth the Sea Monster, Press publicity (7) ... rissenden, F. E.**, Gaumont, Dover: A Woman Lik... atan, Confessions of a Counterspy (2). **Bower, C.**... Gaumont State, Kilburn: Press publicity. Ne... Let Go (2). **Baxter, J.**, Gaumont, Leicester: A ... rrible Beauty. **Bloom, B.**, Reo, Liverpool: The Ex... Pennies. **Breakell, C.**, Odeon, Ashton-under-L... Our Man in Havana. **Broadhurst, A.**, Luxor, Eas...ourne: Jack the Ripper, Deadline Midnight (2). **Brown, L. J.**, Ritz, Felixtowe: Tommy the Toreador Expresso Bongo (2). **Beetles, B. W.**, Odeon, Cheetham Hill: Our Man in Havana. **Bentley, G. R.**, Odeon, Llandudno: Our Man in Havana. **Bromley, E.**, Gaumont, Oldham: Who Was That Lady? **Browne, J. E.**, Odeon, Yeovil: Cone of Silence. **Bradshaw, R.**, Odeon, Leeds: Wild River. **Brown, J. A.**, Gaumont, Edinburgh: The Seven Thieves. **Bennett, G. E.**, Gaumont, Burslem: The Jayhawkers. **Bishop, D. R.**, Playhouse, Guildford: The Challenge. **Bailey, E. F.**, Ritz, Stockport: Trials of Oscar Wilde. **Baker, D. S.**, ABC, Chester: The Nun's Story. **Baker, G.**, Gaumont, Manchester: Solomon and Sheba, South Pacific (2).

CHAMBERS, P. E. G., Odeon, Wimbledon: Toby ...ler. **Campbell, J. G.**, Regal, Coatbridge: The Angry Silence, Tamango (2). **Curry, J.**, Gaumont, South Shields: Your Money or Your Wife. **Clifton, A.**, Pavilion, Hackney: Toby Tyler. **Chapman, T. F.**, New Empress, Nottingham: Public relations. **Cross, J.**, A/M., Rex, Bedminster: Don't Panic Chaps. **Cordier,** The Scarface Mob, Please Turn Over (3). **Cornell, F. J.**, Rex, Norwood: Please Turn Over, A Summer ...ace (2). **Crisp, A. G.**, Odeon, Southend: Anatomy ...a Murder. **Cane, P.**, A/M., Odeon, Southsea: ...ever Let Go. **Clarke, L. R.**, Majestic, Staines: The ...vage Innocents. **Cornell, W. A.**, Odeon, Barnet: The Mountain Road. **Conway, C. D.**, Odeon, Hereford: Conspiracy of Hearts. **Cranfield, G. W.**, Odeon, Oldham: Beyond the Curtain.

D...ACOTT, C. H., Odeon, Liverpool: Never Let Go. **Dunachie, J.**, Regal, Glasgow: The Angry Silence. **Davids, A.**, Gaumont, Worcester: Look at Life. **Demaecker, W. D.**, Mayfair, Battlefield: Don't Panic ...haps, The Devil's Disciple (2). **Davany, W.**, Ritz, ...ateshead: Public relations, The Scarface Mob, ...arry On Constable (3). **Davies, W.**, Empire, ...lossop: I'm All Right Jack.

...MES, L. J., A/M., Rialto, Maidenhead: Conspiracy ...f Hearts. **Edmondson, K. D.**, Odeon, Chester, The ...eague of Gentlemen, Theatre publicity (2).

...OUNTAINE, F. J., A/M., Odeon, Nottingham: Never Let Go. **Farmer, R.**, Gaumont, St. Albans: The Bell Boy. **Frewin, G. D.**, Gaumont, Rochester: Who Was That Lady?, Kidnapped (2). **Franklin, P. G.**, Apollo, Manchester: A Summer Place. **Farmer, P. G.**, Odeon, Sidcup: Conspiracy of Hearts. **Fail, D. P.**, Gaumont, North Shields: The League of Gentlemen.

GHISLETTA, M., Odeon, Penge: The Savage Innocents. **Gaukrodger, J.**, Odeon, Rotherham: Cone of Silence. **Green, J. A.**, Broadway, Peterborough: Drum Crazy. **Greaves, W. L.**, Gaumont, Dudley: The Challenge. **Green, J. A.**, West End, Birmingham: Solomon and Sheba. **Gorden, R. E.**, Odeon, Llanelly: Follow a Star. **Goldthorpe, B.**, Odeon, Stockton: The League of Gentlemen.

HELLEY, R., Regal, Wakefield: Behemoth the Sea Monster. **Hobart, S. J.**, Odeon, East Dulwich: The Savage Innocents, Crack in the Mirror (2). **Hutchings, D.**, Odeon, Plymouth: Conspiracy of Hearts. **Herbert, E.**, Gaumont, Chadwell Heath: Career. **Handley, D.**, A/M., Odeon, Chorley: Conspiracy of Hearts. **Hunter, C.**, Odeon, Warrington: Summer of the Seventeenth Doll. **Hockings, K. J.**, Odeon, St. Austell: Around the World in 80 Days. **Hardy, D.**, Odeon, Lincoln: Sink the Bismarck! **Harvey, J.**, Odeon, South Shields: The League of Gentlemen. **Hozier, F. R.**, Odeon, Bristol: Kidnapped. **Hurt, G. W.**, Gaumont, Finchley: The Story of Ruth. **Hole-Gale, J. D.**, Odeon, Leeds: Doctor in Love.

JONES, C., A/M., Regal, Harrogate: Hell is a City, Bottoms Up (2). **Johnson, L. S.**, Oak, Selly-Oak: A Touch of Larceny, Anatomy of a Murder, Public relations (3). **Johns, G. F.**, Rivoli, Southend: Follow That Horse! **Jennison, T. M.**, A/M., Odeon, Gateshead: Anatomy of a Murder.

KEY, L., ABC, Scunthorpe: Oklahoma, The Angry Silence, Peeping Tom, Pathe News, Let's Get Married (5).

LARROSA, E., Gaumont, Bootle: Who Was That Lady? **Lendrum, E. P.**, Odeon, Sittingbourne: The Girl Rosmarie. **Laing, J. L.**, Regal, Aberdeen: May Wedding, The Last Voyage (2). **Lewis, B. W.**, A/M., Carlton, Boscombe: Public relations, The Circus of Horrors (2).

MEGGISON, C. P., Odeon, Blackpool: The Savage Innocents. **McIver, R. C.**, Odeon, Ashford: The League of Gentlemen. **Murray, H.**, Gaumont, Sheffield: The Teenage Show, Who Was That Lady? (2). **Morris, H.**, Gaiety, Birmingham: The Mummy. **Matthews, N.**, Ritz., Leyton: Public relations, Expresso Bongo, The FBI Story, Tommy the Toreador, Stranglers of Bombay, Public relations, Please Turn Over (7). **Moar, S.**, Odeon, Crosby: Summer of the Seventeenth Doll. **Mepstead, L. E.**, Odeon, Wealdstone: Five Branded Women. **Murray, H.**, Gaumont, Sheffield: Doctor In Love, Never Let Go (2). **MacLeod, D. J.**, Olympia, Bridgeton: The Stranglers of Bombay. **Morris, H.**, Gaiety, Birmingham: Newsreel publicity, Hell Is a City, Cartoons, The Bramble Bush (4).

NORRIE, M. N., Odeon, Andover: The League of Gentlemen. **Newton, A.**, Music Hall, Chester: Follow A Star, Operation Petticoat (2). **Negus, R. D.**, Odeon, High Wycombe: Who Was That Lady? Serengeti Shall Not Die (2). **Newton, F. W.**, Gaumont, Cardiff: Kidnapped.

O'LOUGHLIN, D. O., Odeon, Dalston: The Savage Innocents. **Oakley, B. C.**, A.M., Odeon, Wolverhampton: The Mountain Road.

PASS, D. H., Odeon, Castle Hill: The League of Gentlemen, Public relations (2). **Pryer, W. E.**, Odeon, Aberdeen: Once More With Feeling. **Pinder, L. E.**, Odeon, Forest Gate: The Savage Innocents, Crack In The Mirror, Twelve Hours To Kill (3). **Parsons, M. J.**, Villa Cross, Handsworth: Summer Of The Seventeenth Doll. **Pinder, L. E.**, Odeon, Forest Gate: The Unforgiven, Children's club. (2). **Pearman, F. W.**, Gaumont, Wimbledon: The Challenge. **Perkins, E.**, Regal, Farnham: Who Was That Lady? Public relations, Seven Thieves, Blood and Steel (4). **Pearce, H. W.**, Odeon, Boston: Conspiracy Of Hearts. **Parsons, M. J.**, Villa Cross, Handsworth: Conspiracy Of Hearts.

ROWLING, E. K., Odeon, Guildford: Cone Of Silence. **Ramsay, S.**, Gaumont, Leeds: Seven Thieves, Blood and Steel (2). **Roles, M. F.**, Seamore, Glasgow: Jazzboat, Theatre publicity (2). **Roberts, R. B.**, Odeon, Watford: The Mountain Road. **Roberts, C. W.**, Odeon, Wrexham: Sleeping Beauty. **Reid, W. J.**, New Victoria, Edinburgh: Doctor In Love. **Roles, M. F.**, Seamore, Glasgow: A Terrible Beauty. **Ralph, T. E.**, Gaumont, Richmond: A Terrible Beauty. **Rogers, H. O.**, Odeon, Bishop Auckland: Wedding In Springtime, Happy Anniversary (2). **Robertson, M. A.**, Gaumont, Bromley: The Savage Innocents. **Hayden-Reed, C.**, Odeon, Rutherglen: Our Man In Havana.

SANDIFORD, G. E., Walpole, Ealing: Visit To a Small Planet. **Stephenson, R.**, A.M., Majestic, Leeds: In the Nick. **Spurs, R. D.**, Odeon, Newcastle-on-Tyne: Sink the Bismarck! **Stewart, P. A.**, Odeon, Hamilton: Our Man In Havana. **Sweeney, G.**, Odeon, Deptford: Cone Of Silence. **Salter, F. W.**, Gaumont, Rosehill: The Challenge. **Smith, J. L.**, Odeon, Loughborough: Sleeping Beauty **Sanders, J. V.**, Odeon, Morecambe: Sleeping Beauty, Texas John Slaughter (2). **Sones, S. R.**, Gaumont, Walsall: The League Of Gentlemen. **Silander, H.**, Gaumont, Reading: Your Money Or Your Wife, Babette Goes To War (2). **Short, T. D.**, Rialto, Southampton: The Hired Gun, Where The River Bends, In The Navy (3). **Scardifield, J. A.**, Odeon, Dover: Make Mine Mink. **Sweeney, G.**, Odeon, Deptford: The Savage Innocents. **Swanwick, P.**, Odeon, Dunstall: Sink The Bismarck! **Short, T. D.**, Rialto, Southampton: Rebel Without A Cause, Seven Thieves, How To Marry A Millionaire (3). **Salter, F. W.**, Gaumont, Rosehill: Sons and Lovers. **Scardifield, J. A.**, Odeon, Dover: The League Of Gentlemen. **Shelton, D. C.**, Odeon, Camberley: Once More With Feeling, Expresso Bongo (2). **Seals, E. S.**, Odeon, Woking: Cone Of Silence. **Swanwick, P.**, Odeon, Dunstall: A Touch Of Larceny. **Spriggs, B. S.**, Gaumont, Peckham: The Savage Innocents.

TULL, W. J., Odeon, Lewes: Breaking Cover. **Trezise, M.**, Gaumont, Stroud: The League Of Gentlemen. **Thurman, F. O.**, Mechanics, Nottingham: Our Man In Havana. **Tucker, J.**, Odeon, Weymouth: Follow That Horse, Light Up The Sky (2). **Turner, J. C.**, Gaumont, Chichester: The League Of Gentlemen. **Tennant, R.**, Alhambra, Barnsley: Your Money Or Your Wife. **Thompson, J. R.**, Odeon, Bromley: Sons and Lovers. **Trezise, M.**, Gaumont, Stroud: Who Was That Lady?

WATSON, G. A., Gaumont, Guernsey: Toby Tyler, Secrets Of Life (2). **Willmott, D. W. J.**, Odeon, Walton-on-Thames: Theatre publicity. **Walker, J.**, Odeon, Hove: Toby Tyler. **Webb, A. C.**, Odeon, Canterbury: Who Was That Lady? **Williams, A. E.**, Odeon, Ealing: The Story Of Ruth. **Williams, E.**, Gaumont, Wallsend: Press publicity. **Watson, G. A.**, Gaumont, Guernsey: Kidnapped. **Wilton, N. A.**, Odeon, Winchester: Toby Tyler. **Wood, D. G. L.**, Odeon, Welling: The Savage Innocents. **Watts, C. K.**, Odeon, Torquay: Never Let Go. **Webb, A. C.**, Odeon, Canterbury: Make Mine Mink.

This very fine float was prepared by the Cathay Organisation in Singapore for the screening of "The Lost World." The float toured the streets for two weeks before playdate

KINE.-MGM £600 SHOWMANSHIP CONTEST

Trips to France were the prizes for 'The Last Voyage'

FOR "The Last Voyage" **P. J. Cordier** of the Rex, Norbury, had a tie-up with pleasure boats.

A "Spot the Ship" contest was held in conjunction with Eagle Steamers who supplied guest tickets for trips to France. Patrons were asked to name six prominent liners, featured in a photographic foyer presentation.

Several plastic ship kits were used as prizes for children entering the competition.

Heralds in the form of a "Ship's Log" were distributed away from the theatre, and the paybox and circle entrance were given a ship's atmosphere with the aid of locally compiled artwork.

Personal letters were sent to church leaders, youth clubs and seafaring organisations. Glossy postcards were also sent to selected personalities.

Press show

Assistant manager **B. W. E. Nethercote** publicised "The Adventures of Huckleberry Finn" at the Olympia, Cardiff.

He centred his ideas around window displays linked with books, toys and the Quaker promotion. A successful press show was held, resulting in editorial in four papers. Teachers of many local schools were also invited to this screening.

Children were invited to model a "Huck Finn" raft with promoted prizes of "Huck Finn" fishing rods for the winners.

Assistant manager **F. A. Middleton** arranged a three-way promotion for "The Gazebo" when it played at the Central, Reading.

First he arranged a tie-up with the Revlon Cosmetic representative, who in turn contacted the two leading stores in the town, Wellsteads and Heelas, both agreeing to co-operate.

A competition inviting entrants to name their favourite Revlon cosmetics was publicised via newspaper ads and thousands of heralds.

The last approach was made to Janet Edwards, correspondent for the woman's page in the *Berkshire Chronicle*. She took a girl from the newspaper along to the Heelas store, where she received a complete beauty treatment.

This idea received good coverage, with the store giving a complete window presentation to the promotion. Banners, quads and foyer displays completed the campaign.

Milk floats

Manager **E. Williams** concentrated his efforts on the National Milk tie-up when he played "Please Don't Eat the Daisies," at the Gaumont, Wallsend.

Prior to playdate he had local milk floats decorated with special arts and each bottle had a credit collar attached. His publicity was aimed at a big residential area, Daisy Hill.

"Daisies" were used for decorating the sales kiosk, as bouquets to patrons, and for dressing the foyer, etc. Many local tradesmen also co-operated with novelty promotions.

"This is no bull," was the line used to exploit "Please Don't Eat the Daisies" at the Essoldo, Rotherham, by manager **T. A. G. T. Steeples.**

He used it with an animal and two attractive girls at the Rotherham Agricultural Show. A press photographer was on hand and from the enclosed press cutting the only credit missing are the seat prices. A good effort this!

Prior to playdate a "Canine Contest" was held on the stage. The audience was invited to select the best six dogs on show. These were walked around the stage in turn by a local beauty queen. The trailer was screened during this presentation.

Pet shops

For "Please Don't Eat The Daisies," **J. Ross,** assistant manager, Gaumont, Luton, Beds, had a large-scale tie-up arranged with local pet shops, who linked wholeheartedly with the National Canine Defence Society, and secured some first-class publicity.

This included a touring St. Bernard dog complete with credits, a canine enrolment centre, a number of window presentations and distribution of miscellaneous publicity materials.

A sandwichboard man was sent around the town at peak periods, and good use was also made of the national promotion, with 20 posters displayed by milk vans who also delivered bottles of milk complete with credit collars.

Glossy postcards were sent to members of the public and a varied selection of window cards were also used.

Assistant Manager **B. A. Colby** of the Majestic, Leeds, publicised "All The Fine Young Cannibals" starting with cut-outs and three wing displays placed in the foyer.

Overprinted blotters were distributed by hand and posted to hotels and shops. A thousand heralds were also circulated to residential districts.

Gimmick

Book matches were a popular gimmick and had stickers attached worded, "For action and drama! There is nothing to match" then followed credits.

Teaser-type ads were inserted in the *Yorkshire Evening News* before and during playweek.

Window cards were sited in music and book shops.

Good publicity coverage was achieved by **T. A. G. T. Steeples,** of the Essoldo, Rotherham, for the screening of "Gigi."

Handbills were delivered personally into every shop, cafe and hotel in the town.

Glossy postcards were sent to leading citizens; extra quad sites were utilised; large compelling ads were inserted in the local press, and a word-of-mouth campaign for playdate was put into operation.

The theatre front was dressed with specialised arts, and miscellaneous window tie-ups were secured linked with records and sheet music. The sound track recording was played in the theatre.

"The Day They Robbed The Bank of England" was chosen by **H. Bedford** for special publicity when it was screened at the Gaumont, Derby.

Fifty box-office cards were sent to miscellaneous clubs, and press quotes, along with theatre credits, were placed on the notice [illegible] of five factories with over 10,000 emplo[illegible]

A 12ft. streamer and quads were sited o[illegible] delivery vans.

Another type of mobile publicity was t[illegible] of a sandwichboard man who paraded the [illegible] ping areas at peak periods.

Fifteen branches of the co-operative org[illegible] tion used several thousand overprinted [illegible] bags, and Derby papers gave coverage to [illegible] and playdate.

Posters

H. Murray of the Gaumont, Sheffield, [illegible] far afield with his publicity for "The Day [illegible] Robbed the Bank of England."

The National Savings Commissioner arr[illegible] for double crown posters to be printed wit[illegible] in caption. These were distributed all a[illegible] the city.

Many window cards were sited and [illegible] coverage was achieved with the book pro[illegible] tion.

Copies of the book were sent to local [illegible] critics and bookmarks were distributed to libraries.

Leaflets were sited in a coach compa[illegible] vehicles and spot dances were held in the Locarno Ballroom.

Personal letters were sent to insurance companies and bank managers.

C. W. Roberts of the Odeon, Wrexham, gave "Never So Few" some special publicity. The theatre newsboard contained advance materials some weeks prior to playweek, and a good display of equipment used in Burma was installed by the army, which included many Japanese exhibits.

Shopping cards

Box-office cards and quads were used to good advantage around the town, with many shops co-operating with window presentations. The Sinatra "records angle" was well to the fore.

Locally printed shopping cards were distributed to housewives, and a credit card was sited at a bus stop. Good editorial was achieved in the press.

A. H. Riley of the Hyde Park, Leeds, arranged attractive window displays for "The Student Prince."

These were tied in with records of Austrian drinking songs and with authentic cuckoo-style clocks. As well as stills, and tastefully compiled artwork, several striking presentations were secured.

More Credits

"Please Don't Eat The Daisies."—R. Tennant, Alhambra, Barnsley; H. R. Higgins, Gaumont, Burton-on-Trent; M. Trezise, Gaumont, Stroud; R. Wood, Gaumont, Wallasey; T. A. Wright, Imperial, Walsall; E. P. M. Lendrum, Odeon, Sittingbourne; C. Clark, Odeon, Scotstoun; G. Cranfield, Odeon, Oldham; E. Taylor, Odeon, Hinckley; A. Burness, Crown, Ladywood; W. Laing, Odeon, Aylesbury; S. Saunders, Gaumont, Yeovil.

"All The Fine Young Cannibals."—D. R. Bish, Playhouse, Guildford; F. E. Brissenden, Gaumont, Dover; L. Putsman, Gaumont, Birmingham.

"The Last Voyage."—F. Simpson, Picture House, Doncaster; B. W. E. Nethercote, Olympia, Card[illegible]

"The Wreck Of The Mary Deare."—R. J. Cra[illegible] Ritz, Nuneaton.

"Never So Few."—G. G. B. Martin, Odeon, Gill[illegible] ham.

"The Gazebo."—R. M. Alner, Whiteladies, Bris[illegible]

"Girls' Town."—D. W. E. Nethercote, A[illegible] Olympia, Cardiff.

"Huckleberry Finn."—N. Scott-Buccleuch, Lonsd[illegible] Carlisle.

"The Day They Robbed The Bank Of England." Woodbridge, Odeon, Blackpool.

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Enclose your sealed reply in another envelope addressed to the Advertisement Manager, and add a list of individuals or companies to whom your letter should not be forwarded. If the box number holder is on the list, your letter will be destroyed.

Please note, under no circumstances can we divulge the names and addresses of box number holders.

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SITUATIONS VACANT (contd.)

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Applications are invited for the following posts on two-year contracts:—

(a) SCRIPTWRITER:

Duties include research and investigation for documentary films, writing film treatments, shooting scripts and commentary writing. Experience essential.

Salary £1,750 p.a.

(b) CAMERAMEN — FILM TECHNICIANS:

Duties include production of films for T.V. in the Federation for classroom and general audience and films for other purposes. Experience in the operation of 16 mm and 35 mm cameras with a knowledge of colour and black and white materials and newsreel work essential.

Salary £1,312 10s. p.a.

(c) FILMS OFFICER:

Responsible for programme of film production for T.V. in the Federation, including classroom films for Audio-Visual Services of the Federal Ministry of Education and general T.V. material. Experience of film production and script writing essential and a knowledge of camera work and lighting useful.

Salary £1,750 p.a.

Applicants will be required to travel to any part of the Federation in the course of their duties.

(d) FILM TECHNICIAN — SOUND RECORDIST:

Responsible for sound recording on films made for T.V. in the Federation; duties include supervision of sound recording on location and in studio, tape recorders and synchronising amplifiers. Salary £1,312 10s. p.a.

(e) FILM TECHNICIAN — FILM EDITOR

Responsible for all editing of films made for T.V. in the Federation. Duties include the cutting of short films of every type, selection of music and effects and track laying.

Salary £1,312 10s. p.a.

GENERAL:

Passages are paid for the recruits and their families to the Federation on appointment and back to point of recruitment on completion of contract. Conditions include generous leave, medical aid, low income tax, good schools with free tuition, admirable climate and facilities for all sports and recreation.

Application forms and further details from Secretary (R) Rhodesia House, 429, Strand, London, W.C.2. Closing date 31/10/60.

SITUATIONS VACANT (contd.)

EXPERIENCED Managers and Projectionists required, also Assistant Managers. —Shipman and King Cinemas, Limited, Wellington House, 125, Strand, W.C.2.

STAR Associated Holdings, Ltd., invite applications from experienced Managers and Manager/Operators for situations with accommodation.—Full particulars to P.O. Box 170, Wellington Street, Leeds, 1.

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KEEN young man required by major distributor for checking overseas royalty reports, maintaining statistical and control records. Must have enquiring mind and capacity for hard work in an expanding company. Salary according to age and experience.—Apply, in writing, with concise details, to H., Box 730, Kinematograph Weekly.

BBC requires Film Operations Manager in Manchester to be responsible to Producer (Films) for management of North Region Film Unit. Duties include scheduling of all film services, and deployment of production staff and equipment for shooting, editing and dubbing. Responsible for advance budgeting of each film operation and liaison with contract film companies. Ability to organise work and staff essential and knowledge of all branches of film production highly desirable. Practical experience of film direction, editing or camera work an advantage. Salary £1,395 (possibly higher if qualifications exceptional) rising by five annual increments to £1,770 max. p.a. Requests for application forms (enclosing addressed envelope and quoting reference 60.G.489 K.W.) should reach Appointments Officer, Broadcasting House, London, W.1, within five days.

BBC requires Film Recordist in Glasgow to be responsible for operation of static and mobile sound-on-film recording equipment under all conditions. Thorough knowledge and experience of modern sound-on-film technique in both photographic and magnetic fields essential. Must be prepared to travel in U.K. and overseas at short notice and to be away for long periods and to work irregular hours. Ability to drive a car essential. Tuition can be arranged for non-drivers. Salary £1,095 (possibly higher if qualifications exceptional) rising by five annual increments to £1,370 max. p.a. Requests for application forms (enclosing addressed envelope and quoting reference 60.G.488K.W.) should reach Appointments Officer, Broadcasting House, London, W.1, within five days.

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BBC requires Film Editor, Television News, in Belfast. Wide experience of news film editing, both silent and sound, ability to cut at speed 16mm and 35mm negative, to work with magnetic sound tracks, and to work without supervision on late stories essential. Keen interest in current affairs desirable. Salary £1,095 (possibly higher if qualifications exceptional) rising by five annual increments to £1,370 max. p.a.—Requests for application forms (enclosing addressed envelope and quoting Reference 60.G.498 K.W.) should reach Appointments Officer, Broadcasting House, London, W.1, within five days.

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WANTED for Cheltenham cinema at once. Assistant Manager/Operator. Able to take charge of box and assist manager. Top rates and self-contained large flat. —Apply P., Box 737, Kinematograph Weekly.

WANTED.—General Manager for two small theatres in Worcestershire town. Comfortable post for reliable man. — Apply Q., Box 738, Kinematograph Weekly.

SITUATIONS WANTED

FULLY experienced Projectionist/Electrician seeks position as Chief Projectionist. Home Counties preferred.—P., Box 714, Kinematograph Weekly.

YOUNG MAN, 22, good education and appearance, seeks position in film industry with good prospects. Prepared to work long hours. — B., Box 724, Kinematograph Weekly.

CHIEF, Second, Third, Fourth. — (Todd A.O.). In depressing industrial town. Require positions together. London area. Showmanship assured. Present circuit champions. References supplied. All answered. — O., Box 736, Kinematograph Weekly.

continued on page 26

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ROSS users. Fancy a spare unit? Ross projector mechanisms, complete and in excellent order. GC1, price £35 each. GC3 only 3 years old, £50 each. Most models ROSS are lamps from £15 each, please ask for quotation, with pleasure.
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Ilford revises its cine film prices

ILFORD increased the prices of its raw stock from Monday. Revised prices are as follows:

35mm. positive materials: Fine Grain Safety Positive, 1.65d. less 5 per cent. per foot; Fine Grain Safety Positive (Grey Base), 1.65d. nett; Cine Duplicating Positive, 1.75d. nett. Supplied in 1,000ft. and 2,000ft. lengths.

35mm. miscellaneous materials: Coated Leader, 0.95d. nett per foot; Clear Base—5/1,000in., 1.10d. nett; Grey Base—5/1,000in., 1.20d. nett.

16mm. positive materials: Fine Grain Positive, 0.95d. nett per foot; Fine Grain Safety Positive (Grey Base), 1.00d. nett. Supplied with single or double perforations in maximum 1,200ft. and minimum 400ft. lengths.

16mm miscellaneous materials: Coated Leader, 0.60d. nett per foot; Clear Base—5/1,000in., 0.75d. nett.

35mm. negative materials: Panchromatic Safety Negative—H.P.S., 3.3d. nett per foot; H.P.3., 3.3d. nett; F.P.3., 3.3d. nett Pan F., 3.3d. nett. Supplied in standard lengths and windings for cine cameras. (Spooled for Eyemo or DeVry—32s. 6d. nett.)

16mm. negative materials: Panchromatic Safety Negative—H.P.S., 2.5d. nett per foot; H.P.3., 2.5d. nett; F.P.3, 2.5d. nett; Pan. F., 2.5d. nett. Supplied in maximum 1,200ft. and minimum 400ft. lengths, with double or single perforations. (100ft. spooled—25s. nett.) (200ft. spooled—43s. 6d. nett.)

● Grand National Pictures has appointed K. F. Matthews as its Manchester agent. Mr. Matthews can be contacted at 3, The Parsonage, Manchester 3. Tel.: Blackfriars 3880.

YOUR FILMS

—continued from page 12

IF ANYONE'S looking for a gimmick film, I suggest "House On Haunted Hill" (Warner-Pathe), the "flying skeleton" opus. It's paying high dividends in industrial spots

\+ + +

"THE CRIMINAL" (Anglo Amalgamated—British), the "big house" melodrama, was awarded a diploma of merit at the recent Edinburgh International Film Festival, not that that means much. What does, is its mighty fine week's try-out at the ABC hall in Nottingham.

\+ + +

GRAND NATIONAL has come across with a sensational X programme, "Wasp Woman" and "Beast From A Haunted Cave." It recently played to capacity business at the Broadway, Hammersmith, and it's the same story throughout the country. Have a bash!

\+ + +

LASTLY, a word for "A Man Of Certain Glory" (Rank—British), an Eastman Color documentary dealing with Doctor Livingstone. It was produced by Ted Jarratt and is being warmly received by all classes at the Leicester Square Theatre.

\+ + +

STOP PRESS: Just heard that a Gala X double bill "After School" (German) and "A Cool Sound From Hell" (Canadian) broke all records at the Berkeley, Tottenham Court Road, over the week-end. I'll say I'm surprised, but you can't argue against figures.

TRADE SHOWS

LONDON

October 10:
Hot Hours (X). Miracle. The Preview Theatre. 10.30 a.m.
A Woman Of Evil; This Land Austral (featurette). Eros. Hammer. 2.30 p.m.

October 11:
The Hand (A). Butcher's. Celluloid. 10.45 a.m.
The Two Faces Of Dr. Jekyll (X). Co lumbia. 10.30 a.m. and 2.30 p.m.

October 12:
The Unstoppable Man (U). British Lion. 10.30 a.m.
Dentonville (—). Mayfair. Celluloid. 10 a.m.
London Nights (—). Mayfair. Celluloid. 10.30 a.m.

MANCHESTER

October 11:
The Criminal. Anglo Amalgamated. ABC, Deansgate. 10.30 a.m.

October 12:
A Woman Of Evil. Eros. ABC, Deansgate. 10.45 a.m.

LATE EXTRAS (LONDON)

October 6:
This Rebel Breed. Warner Pathe. Corner Cinema, Soho Square. 10.30 a.m.

● Head office of the International Advertising Film Festival has been changed to Excel House, Whitcomb Street, London, WC2. Telephone: Trafalgar 6745.

Anglo-Scottish Pictures has also changed addresses. It is now at Spirella House, Oxford Street, W1. The telephone number is Regent 7496/7/8/9.

continued from page 25

SITUATIONS WANTED (contd.)

MANAGER desires change, life experience. Manager-Operator acceptable, capable of maintenance, etc. Unfurnished accommodation essential. Go anywhere. —Apply K., Box 732, Kinematograph Weekly.

FOR SALE

FOR SALE, 1,000 Seats, blue moquette, in good condition. To view apply—TROCADERO, SOUTHPORT.

FOR SALE PAIR of Bausch and Lomb CinemaScope Lenses.—TROCADERO, SOUTHPORT.

PAIR Kalee Anamorphics. Pair Series S Backing Lenses 5½ in. Pair of Kalee Wide Screen Lenses 3¼ in. Two Peerless Monarcs. Pair Kalee Projector Stands with Arc Carriers. Masking Motor. Pair Stage Curtains, gold nylon. — Ritz Cinema, Northampton 2512.

CINEMAS FOR SALE

FOR Sale—small cinema, freehold, near Glos.—J., Box 731, Kinematograph Weekly.

CINEMAS WANTED

CINEMAS in Derbyshire to lease, rent, or management control.—Particulars, in strict confidence, N., Box 735, Kinematograph Weekly.

Orders waiting, best possible prices paid for Westalite or Kalee single phase rectifiers, type 543 or 378 Kalee soundheads, Peerless Magnarcs (British). Also required President and Universal arcs, cylindrical and Varamorph anamorphic lenses. Immediate cash payment.

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Admission on production of Catalogue only. Price (1/-) obtainable from **The Auctioneers, The Estate Offices, 43, Regent Street, Wrexham.** Telephone: 3483/4.

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1. Newman Sinclair 35-mm. cine camera specially adapted for bench work. 50-mm. Cookes speed panchro F2. Motorized take ups. Two magazines. Easily adapted for any rostrum drive. **£100**
2. Debrie model "T" 35-mm. cine camera. 50-mm., 40-mm., 35-mm., 28-mm. lenses. Single Picture turn. 2 x 1000 magazines. **£225**
3. Bell & Howell 35-mm. negative foot joiner. Model 5692 made in U.S.A. **£125**
4. Editola 35-mm. optical. Very good condition.
5. Two Vinten heavy duty tripods.

R., Box 739, Kinematograph Weekly

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KINE. Booking Guide

TRADE SHOW OFFERS—SEPTEMBER, 1960

Title	Regd. No.	Renter	Running Time (min.)	Certificate	Length (feet)	Stars	Box-Office Angle	"Kine." Review	Release Date
ADVENTURES OF ARSENE LUPIN, THE	——	MGM	88	U	7,911	Robert Lamoureux Georges Chamarat	Comedy crime drama. Enraging period piece, particularly for good and high-class halls (C)	Sept. 8	Oct. 5
THE YOUNG MEN ...	——	Columbia ...	86	A	7,734	Alan Ladd ... Sidney Poitier	Korea war melodrama. Moderate "double bill" (C)	Sept. 1	Oct. 10
ARMY OF THE DEAD, THE ...	——	British Lion ...	78	X	7,026	Christopher Lee ... Betta St. John	Eerie supernatural melodrama. So-so British "creepie" (NC)	Sept. 22	Nov. 21
CASE OF THE TWISTED CANDLE	——	Anglo Amalgamated	61	U	5,508	Dennis Lotis Bernard Lee ... Colette Wilde David Knight	Pocket "Edgar Wallace." Good British "second." (C)	Sept. 22	Oct. 24
CRIMINAL, THE	——	Anglo Amalgamated	96	X	8,767	Stanley Baker ... Margit Saad Sam Wanamaker	Stark, yet polished, "big house" melodrama. First-rate British adult fare (NC)	Sept. 22	Jan. 9
DARK AT THE TOP OF THE STAIRS, THE	——	Warner-Pathe	124	A	11,144	Robert Preston ... Dorothy McGuire Angela Lansbury	Marital melodrama. Very good general booking. (C)	Sept. 29	Oct. 31
DINOSAURUS!	——	Rank	82	A	7,489	Ward Ramsey ... Kristina Hanson	Science fiction "leg-pull." Capital novelty booking (C)	Sept. 22	—
FOXHOLE IN CAIRO	——	British Lion ...	80	A	7,228	James Robertson Justice Adrian Hoven	World War II melodrama. Reliable British title and star booking (C)	Sept. 15	Oct. 31
†FRENCH MISTRESS, A ...	——	British Lion ...	98	A	8,824	Agnes Laurent ... Cecil Parker James Robertson Justice	Comedy. Good average British star and title light booking (C)	Sept 1	Sept. 19
FUGITIVE KIND, THE	F.25709 ...	United Artists	123	X	10,927	Marlon Brando ... Anna Magnani Joanne Woodward	Sex-psychiatric. Melodrama. Very good adult booking (NC)	Sept. 1	Oct. 24
†GIANT OF MARATHON, THE	F.25699 ...	MGM ...	87	U	7,822	Steve Reeves ... Mylene Demongeot	Spectacle. Grand mass and family hokum (CC)	Sept. 1	Oct. 31
†HANNIBAL	——	Warner-Pathe	103	U	9,291	Victor Mature ... Rita Gam	Spectacle. Exploitable star and title hokum (C)	Sept. 8	Oct. 3
†HIGH TIME	——	20th Century-Fox	103	U	9,241	Bing Crosby ... Fabian Nicole Maurey	Comedy. Capital star light booking (C)	Sept 29	—
IN SIX EASY LESSONS ...	F.25722 ...	Mondial ...	90	X	8,100	Dany Robin ... Odette Laure	Turn-of-the-century comedy. Light booking mainly for specialised halls (NC)	Sept. 15	—
JOSETTE FROM NEW ORLEANS	F.25685 ...	Gala	68	A	6,198	Lili St. Cyr ... John Loder	Racketeer melodrama. Reliable "second" (C)	Sept. 8	—
†JUNGLE HELL	F.25710	Orb	60	U	5,500	Mr. and Mrs. William Phillips	Jungle travelogue. Moderate "second" (C)	Sept. 15	Oct. 3
†LIANE, WHITE SLAVE ...	——	Anglo Amalgamated	64	U	5,812	Marion Michael ... Adrian Hoven	Jungle comedy melodrama. Exploitable title and star hokum (C)	Sept. 29	—
LOVE NOW—PAY LATER ...	——	Gala	107	X	9,731	Belinda Lee ... Walter Rilla	German sex melodrama. Cheap industrial hall catchpenny (NC)	Sept. 22	—
MOBSTER, THE	F.25724 ...	British Lion ...	80	X	7,213	Steve Cochran ... Lita Milan	Gangster melodrama. Good "double bill" (NC)	Sept. 8	Nov. 21
MURDER, INCORPORATED ...	——	20th Century-Fox	102	X	9,275	Stuart Whitman ... May Britt	Factual murder melodrama. Good title thriller (NC)	Sept. 29	—
MUSIC BOX KID, THE ...	F.25714 ...	United Artists	70	A	6,384	Ronald Foster ... Luana Patten	Prohibition era racketeer melodrama. Good "second"? (C)	Sept. 8	Sept. 12
*NOT A HOPE IN HELL ...	——	Archway ...	77	U	6,950	Jon Pertwee ... Sandra Dorne Richard Murdoch	Comedy. Passable secondary hall quota. (C)	Sept. 22	—
*OCTOBER MOTH	——	Rank	54	A	4,878	Lee Patterson ... Lana Morris Peter Dyneley	Psychopathic melodrama. Doubtful British booking (C)	Sept. 29	—
PICKPOCKET	F.25723 ...	Mondial ...	75	A	6,750	Martin Lassalle ... Marika Green	Off-beat crime melodrama. Very good art house proposition (C)	Sept. 15	—
PRIVATE PROPERTY	——	Cross-Channel	80	—	7,200	Corey Allen ... Kate Manx	Unvarnished "romantic" melodrama. Money-spinning off-beat offering (NC)	Sept. 22	—
SCAVENGERS, THE	F.25713 ...	New Realm ...	78	A	7,073	Vince Edwards ... Carol Ohmart	Crime melodrama. Reliable industrial "double bill" (C)	Sept. 15	—
*SIEGE OF SIDNEY STREET ...	——	Regal	93	A	8,443	Donald Sinden ... Nicole Berger Peter Wyngarde	Gangster melodrama. Very good British booking (C)	Sept. 29	Nov. 21
†SONG WITHOUT END ...	F.25674 ...	Columbia ...	130	U	11,673	Dirk Bogarde ... Genevieve Page Capucine	Romantic musical melodrama. Outstanding general booking (C)	Sept. 1	Dec. 19
†STORMY MAN, THE	——	Gala	86	A	7,800	Yujiro Ishihara ... Miye Kitahara	Japanese musical melodrama. Good art house and commercial booking (C)	Sept. 15	—
*SURPRISE PACKAGE	——	Columbia ...	99	U	8,920	Yul Brynner ... Mitzi Gaynor Noel Coward	Satirical comedy. Moderate British title and star light booking (C)	Sept. 22	Nov. 7
*THERE WAS A CROOKED MAN	Br./E.25700	United Artists	106	U	9,611	Norman Wisdom Alfred Marks	Satirical comedy. Capital British star light booking (C)	Sept. 8	Oct. 3
13 STEPS TO DEATH	——	Anglo Amalgamated	80	A	7,207	Terry Moore ... Debra Paget	Stark melodrama. Good popular hall "double bill" (C)	Sept. 29	—
THREE CAME TO KILL ...	F.25716 ...	United Artists	70	A	6,356	Cameron Mitchell...	Crime melodrama. Good "second" (C)	Sept. 15	Sept. 12
THREE MOVES TO FREEDOM	F.25683	Rank	104	A	9,315	Lyn Thomas Curt Jurgens ... Claire Bloom	Melodrama. Very good "class" and art house proposition but ticklish general booking (C)	Sept. 1	Sept. 19
*†TOO HOT TO HANDLE ...	——	Warner-Pathe	100	X	9,036	Jayne Mansfield ... Leo Genn	Garish melodrama. Exploitable British title and star tough joint proposition (NC)	Sept. 22	Dec. 12
WALK LIKE A DRAGON ...	F.25706 ...	Paramount ...	95	A	8,585	Jack Lord ... ... Nobu McCarthy	Period "outdoors." Good "double bill" (C)	Sept. 8	Sept. 26
*WATCH YOUR STERN ...	——	Anglo Amalgamated	88	U	7,964	Kenneth Connor ... Eric Barker Joan Sims	Rollicking naval comedy. Excellent British light booking (C)	Sept. 15	Oct. 31
†WILD AND THE WANTON, THE	F.25701 ...	Cross-Channel	91	A	8,200	Belinda Lee ... Alain Saury	17th-century adventure melodrama. So-so title and star "double-bill" (C)	Sept. 8	—

(CC) Excellent for Children. (C) Suitable for Children. (NC) Not for Children. *British Quota Picture †In Colour

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